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ABSTRACT

This document is designed to give teachers some ideas for classroom and school History Day activities. Available ERIC resources about National History Day are listed and a five-point plan to establish a school History Day is provided. Successful approaches to implementing History Day, from actual teachers' experiences, are detailed. A step-by-step approach to help students organize and complete their projects is presented. Eighteen handouts which help the process are included. "How to Start History Day in the Classroom" is the topic of an essay that suggests ways to motivate students and stimulate their interest in some topic. Evaluation forms and student worksheets complement this essay. Another essay describes ways to help students prepare successful History Day entries. Support and encouragement are crucial in the development of the project, at the competition, and after--regardless of the outcome. A guide for reading historical documents is presented to help students in the learning and research process. Two elementary teachers describe how they use Ada Millington's diary in the classroom. The diary depicts the life of a 12-year-old girl traveling across the country in the 1860s. Suggestions for developing historical papers for the History Day competition are outlined. Other sections describe how to create successful media and performance presentations. Four activities help students develop performances and a 15-item bibliography on drama in education is included. Finally, the "hows" and "whys" of a successful History Day project are summarized. The guide is illustrated with numerous black and white photographs. (GEA)

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National History Day in the Classroom

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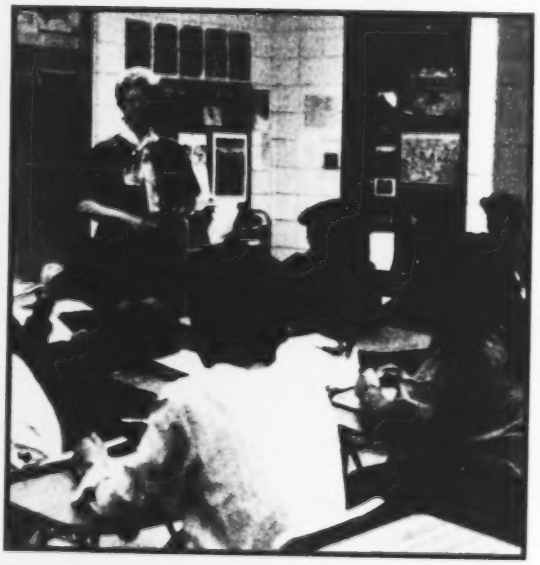

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National History Day in the Classroom

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Introduction

Preparing for History Day may seem an overwhelming job when you begin to look at the rules, regulations, time frame, etc. This section attempts to lighten the burden and give you some ideas for classroom and school History Day activities. History Day should be fun and not just another "contest" to enter. The program is designed to be integrated into already existing curriculum or as an extracurricular activity for as many students as may want to participate. You, as the teacher, can decide the scope of the program. Call the History Day coordinator who serves your county or district and ask for names of teachers who have been involved in previous years. They can be a tremendous help in getting your program started.

This supplement is designed to provide teaching ideas for the classroom. The following examples need not be followed literally. They are examples of what has worked well for some teachers. You may want to incorporate their ideas as they are, or adapt them to meet your own needs and those of your students.

Information regarding the use of oral history and techniques, primary and secondary sources, annotated bibliographies, and plagerism were printed in the National History Day Supplement Number 2, *Some Suggestions About Research Techniques and Style.* For copies please contact the National History Day office:

National History Day
11201 Euclid Avenue
Cleveland, OH 44106
216-421-8803

Student excitement is high before the opening of the National History Day Awards Ceremony.

National History Day on ERIC

Adams,-David-Wallace; Pasch,-Marvin
The Past as Experience: A Qualitative Assessment of National History Day.
History-Teacher; v20 n2 p179-94 Feb. 1987
Describes National History Day, an annual event in which students compete for state and national prizes awarded for the quality of their self-selected historical research projects. Evaluates the contest as an educational program, suggesting some implications it has for the teaching of history in the schools. Describes various student experiences and perceptions of the program.

Anthrop,-Mary-E.
History Day Advisor
Tells How Students Got Started.
OAH-Magazine -of-History; v1 n3-4 p30-33 Win-Spr 1986
Using the National History Day theme for 1985, "Conflicts and Compromises in History," this article provides basic information about the History Day program, four sample forms to aid high school teachers in submitting projects, and guidelines on how students should develop their projects.

Barrows,-Jerry; Bray,-Helen
Small Indiana School
Meets the History Day Challenge.
OAH-Magazine-of-History; v1 n2 p10-11 Fall 1985
Two teachers describe their junior high school's involvement in National History Day. Participation in History Day provides students with the thrill of competition and the satisfaction that comes from really getting into a topic of their choice.

Gorn,-Cathy
Building Interest in Studying History.
OAH-Magazine-of-History; v1 n1 p14-15 Apr 1985
Students in grades six to twelve who participate in National History Day may write a paper, develop an individual or group project or performance, or develop a media presentation on the topic of their choice related to the annual theme. Professional historians judge the entries. The program and its benefits are described.

Morris,-Jane
History Day Makes History.
Georgia-Social-Science-Journal; v15 n2 p53-58 Spr 1984
Described is History Day, a national program that encourages middle and secondary students to research a subject of interest to them. Students acquire research skills and a knowledge of history as they prepare papers, projects, and performances for competition. How one Georgia high school participated in the program is discussed.

Kennedy,-Arthur-W.
National History Day around New England.
New England-Social-Studies-Bulletin; v41 n1 p13-14 Fall 1983
National History Day is an opportunity for friendly competition and esprit d' corps, the topic of which in 1984 is family and community. Results of the 1983 national competition are discussed, with particular emphasis on how New England schools fared.

Scharf,-Lois; Zoslov,-Pamela
National History Day: A Learning Experience for Students and Teachers.
History-Teacher; v17 n1 p89-93 Nov 1983
Described is a unique national educational program and competition involving students in grades 6-12, who participate by entering historical essays, tabletop display projects, media presentations, and performances.

Developing a Total School Program

Traditionally, academic competitions in the junior and senior high schools have been conducted by English, science and math departments. We've all seen how essay and debate contests, science fairs, and math field days have provided motivation, recognition and excitement for students in those academic areas. Now, with the national, state and local History Day competitions, social studies departments have an opportunity to create similar interest and enthusiasm for history and government. But, as in these other competitions, participation must begin at the school level.

The following is a five-point plan to enable you, the social studies teacher (or department), to establish a school History Day and to provide a stimulating and memorable experience not only for your students but for yourself and the community as well. The keys to a successful school History Day are: 1) student participation and 2) community involvement. Also important are 3) integrating History Day into the curriculum, 4) planning and organization, and 5) incentives and fund-raising. You will determine the size and scope of your school's History Day, which can be as small as a dozen students or as large as virtually the entire school, and this plan will help you get started.

How can I get maximum student participation?

For the individual teacher, perhaps the easiest way of gaining student participation is to require the student to do a History Day activity as part of his social studies class. There are four kinds of activities to choose from: projects, media, oral presentations and historical papers.

Another approach to increase student participation is through department involvement. A social studies department working together could reach the maximum number of students. For example, teacher 'A' may instruct a class in projects, while teacher 'B' teaches media and teacher 'C' does oral presentations, and so on. Students would select the activity of their choice or be assigned to one by the department. This approach can be used for students at the same grade and/or ability levels, or cross-grade levels. To insure that the activities are being prepared properly class time must be given by the teacher to correct and critique them before the school's History Day. This allows time for the student to take the activity home for further improvement before the competition.

Some teachers believe that the History Day activities are only appropriate for their brighter students. However, participating low-ability students can benefit equally from the enthusiasm generated and the skills learned even if the end-products are not as sophisticated as those of other students. All the History Day activities involve research, library skills, writing, planning and organizational skills, all of which are beneficial to any student. Many schools create competition categories, such as posters, short historical papers, and brief oral presentations, which provide incentives for students who know they cannot compete on the same level as the top students. However, don't underestimate any of your students. Many are capable of more than one might expect.

Finally, while students may be required to do a History Day activity in their social studies classes, their participation in the school History Day should be voluntary. If you require participation in the competition, the quality of your History Day could be greatly reduced. If you have a school of 700 students, and half of them enter your school History Day, the result will be a smashing success for your department and your school. These figures, incidentally, are taken from schools already involved in a History Day program.

How can I involve the whole community?

Involving the community has many advantages: it creates good will, it is excellent public relations, and perhaps most important, it shows both parents and other adults the outstanding work of which their students are capable. We strongly suggest that a school History Day be held on a Saturday, thereby enabling parents and other community members to attend. However, be aware that this may present scheduling problems for those students with previously planned weekend activities.

A small group of PTA members or interested parents would be of great help in recruiting judges for the competition and in fund-raising. Excellent sources of judges are the business community, chamber of commerce, local school administration, local historical society, and advanced level teachers (i.e., high school teachers judging junior high competition), and community college teachers. Your community can be an excellent resource in addition to lending you moral support.

How can I make History Day a part of my curriculum?

Many schools are integrating History Day activities into their academic curriculum. In this way, the school History Day evolves as a natural showcase for student work, and truly reflects the learning going on in the classroom. You can use the History Day theme and activities to support and enhance whatever topics you cover in class. For example, if during the first semester your class were studying 18th century American history, you might prepare a list of appropriate topics (i.e., Declaration of Independence, the Constitution). Students would select from this list, or think up topics of their own.

Since the students must gear their topics to a designated theme which changes every year (in 1985-86 the theme was "Conflicts and Compromises"; the 1986-87 theme was "Liberty: Rights and Responsibilities"), their topics will seem new and different, even though your list remains the same. It is important for you to teach your students how to do the selected activity. Most students welcome the chance to present in a graphic and dramatic way what they have studied and researched. Finally, the competition itself is a great motivator for encouraging students to do their best.

How do I plan and organize my school's History Day?

A school History Day competition can be a most exciting event, but proper planning and organization are essential for success. Because the school History Day is the first competition leading to the district History Day (March or April), the State (May) and the National (June), select a day in February or March. These suggestions may help to smooth the way:

- Advertise your History Day several months in advance, and then again a few weeks before the event.
- Have students register in advance for the category they wish to enter, and from this registration plan the day's program and the judging times.
- Have judges arrive at least one hour before judging for instructions. Ideally, there should be 2-3 judges for each activity.
- Make sure facilities and equipment have been secured and are in good working order. Have back-up equipment for emergencies.
- Allow adequate judging time for each activity. All activities can be running simultaneously, with separate judges, thereby shortening the day.
- Allow parents and visitors into competition rooms.
- Have a room available for judges to meet to finalize results.
- Present awards in a large assembly room (auditorium or gymnasium) or outdoors. PTA volunteers, parents and selected students can be of enormous help seeing to last-minute details and serving as officials in each of the competition rooms to insure that everything goes smoothly.

How do I provide incentives for my students?

It would be asking a lot in today's competitive society for a student to compete for personal gratification alone. In nearly every academic competition some prize is awarded, and your school History Day should not be an exception. Incentives such as cash awards, trophies, medals, certificates and extra credit points all assist in assuring voluntary participation by students in your school History Day. Students with winning entries have the opportunity to go on to the district competition, providing another strong incentive.

There are many ways to raise funds to pay for such an event. The PTA can be particularly helpful in running candy sales and T-shirt sales, both of which are effective fund-raisers for junior and senior high schools. Another source of financial support is through donations made by the student body, local businesses, historical societies, and private individuals. Parents can be an excellent resource in generating these funds. While fund-raising is the least critical element when planning a school History Day, efforts should be made to see that student awards are provided.

This five-point plan outlines many of the elements necessary to conduct a successful school History Day. Student participation and community involvement are the principal components, with curriculum, planning, incentives and fund-raising right behind. There is, however, one notable omission. The most important element of success is you, the teacher. Whether your first History Day is large or small, your participation insures rewards previously unavailable in most history programs. With your enthusiasm, your careful planning, and your hard work, you will have provided an outstanding experience for your entire school community.

Courtesy Constitutional Rights Foundation

Successful Approaches to Implementing History Day

There are various ways to approach implementing History Day in a school or classroom. There is, of course, no one right way. Below are examples of ways teachers have already put to use.

• **Completely Optional:** John Lester of Gallia Academy, Gallipolis, Ohio, uses a system where he invites all of the students to participate in History Day but on their own time. There is no History Day work scheduled for class time. The students wishing to participate attend sessions at the beginning of January to find out the theme and rules for History Day. Additional work sessions are established with the teacher actively guiding the students in the research and development of the project.

The biggest advantage to this approach is it is completely optional. Only the students who are genuinely interested are involved. This allows the teacher a tremendous amount of one-on-one instructional time with the students.

• **Mandatory Project/Optional Participation in Local and District History Day:** Michelle Dietrich, now an assistant principal at Goshen High School, Goshen, Indiana, used the following approach to initiate sixth graders to History Day. Starting in February, everyone in the sixth grade had to do a project (no papers) and give a presentation in front of the class.

The school held a History Night Contest. Participation by the students was optional at this point but if they did enter they had to be there to answer the judges' questions. *Everyone* was eligible to enter the District competition whether they were judged a winner or not in the local contest.

• **Mandatory Participation/Optional Participation in Local and District History Day/Winners Move On:** Dave Seiter used somewhat the same approach as Michelle Dietrich at Minster High School, Minster, Ohio. All students in history classes and government class were at first required to participate in History Day. An option that developed later was for the government students to write their senior thesis paper on the History Day theme and enter it into the contest.

The students were not required to enter the local History Day contest. If they did not, they had to submit their project, paper, etc. a week before the contest to receive their grade. At the contest students were not required to be present to answer judges' questions. Only the top 5-10 from each category qualified to go on to District competition.

• **Mandatory Paper/Optional Participation in Projects:** Mary Anthrop of Central Catholic High School in Lafayette, Indiana, has her students write a preliminary research essay on the History Day topic first before going on to projects, audio-visual, etc. The essay is also done in conjunction with the English Department which goes through the research process with the students.

Anthrop uses a different approach with her freshmen and sophomore world history classes than she does with her junior American history classes. Three weeks of class time is taken for working on the project with the world history classes. They will do both the essay and follow up with participation in one of the History Day categories.

The junior American history classes must also do the essay but are given an option of either participating in History Day or doing another quarter project on a particular topic they are studying. More independent time is given to the juniors in both the research essay and the History Day follow-up participation.

There is no local contest but usually 30-40 students enter the District contest from both classes.

Historical Papers in a local contest.

Starting a Local History Day Contest

Starting a local History Day contest is one of the best ways to start a History Day program in the school. Patterned after the National History Day contest, a local contest can raise students', parents', and administrators' awareness and excitement for history. It is an excellent way to show the school in a positive manner before the public.

In an age where there is added emphasis on content area, History Day offers a perfect opportunity to add not only content but also make history exciting.

There is no doubt the teachers will find some obstacles facing them as they try to implement a local History Day contest. Administrators may have some doubts. A well-prepared plan usually will alleviate the administration's cautiousness.

The following are intended as guidelines to help teachers with preparing for a local History Day. These guidelines should not be viewed as the best or only way to institute a local History Day contest.

1. Set the date of the contest early. School calendars quickly fill. See the administration early (before school starts if possible) to discuss the program and possible dates for a local contest. When picking the date, remember to coordinate it with the District contest. You want to give your students enough time to make necessary changes.

2. Secure independent judges early. It is important, especially if awards are given, to try and solicit judges from outside the school and community. College social studies and education courses are an excellent source for judges. Historical societies and teachers from other districts are also sources. Make sure to send the contest rules to the judges early and have more judges than you think you will need. It is far better to have too many than not enough.

3. Publicize your local contest. Start a media blitz a month prior to the contest. Send press releases (sample in this brochure) to all the newspapers, TV, and radio stations in the area. Take pictures and write your own story of the contest and send it to the local papers.

4. Outside Assistance. The more the school can involve the community the better chance for success.

a. Have the school board pay for the judges' luncheon.

b. Have the local historical society donate the awards.

c. Local merchants can donate special awards or perhaps provide the morning refreshments for the judges.

d. Contact local civic organizations for assistance.

e. Make sure to write thank you notes for any assistance received.

5. Schedule for History Day.

8:30-9:30	Students bring in projects and prepare for dramatic presentations.
9:30-10:00	Judges meet to go over the rules and to assign areas.
10:00-2:30	Judging
2:30-3:30	Judges' luncheon
3:30-4:30	Open to the public and awards
4:30-5:00	Students remove projects.

SAMPLE PRESS RELEASE

MINSTER HIGH SCHOOL
History Day

FOR: IMMEDIATE RELEASE
CONTACT: Your name
PHONE: Your telephone number

Minster High School will be sponsoring a local History Day Fair in conjunction with the National History Day Contest. The Fair will be held Saturday, March 1 from 2-4 p.m. in the high school cafeteria.

Many of the contestants have connected local history to this year's theme of . . . .

Students have been working on displays, performances, and audio-visual presentations dealing with topics such as . . . .

Judging will take place in the morning with winners qualifying for the District competition at Bowling Green State University on March 22nd. Displays will be open to the

History Day in the Classroom: A Step by Step Approach

Introduction

The following materials have been developed in my 7th and 8th grade Social Studies classes while working on History Day projects and reports. I found that my students were overwhelmed by this task until I broke the assignment into different steps. I have used these materials with a broad range of students from gifted to below average. They all found these steps to be very helpful in organizing their projects.

I hope that you will find these materials useful in doing History Day in your classes.

Eleanor Yunghans

History Day in the Classroom

All of my social studies students do a research paper based on a History Day topic. I feel that they do not do enough research unless they do a research paper. (This is not required by the History Day contest. When they go on to the contests I have them take out the research part of the report.)

I start by discussing the contest with them, explaining what other students have done in the past and what it is possible to win. They are always impressed by the money they can win. Since our school has had several groups go on to nationals, they can see this as something they might possibly do, too. I also show them slides from the various contests so they can see what is expected of them.

We go over the theme and I usually give them a list of topics to choose from. They have to pick four topics.

The first day in the library the students do topic exploration. (Use Handout 14.) They pick one of their topics and they see how many resources they can find about the topic in 15 minutes. It usually takes 2 days to do this. By the end of the second day they realize that the best choice is the one for which they have found the most material. Then they turn in the first three choices, labeling them by first, second, and third choice. They also must indicate to me if they will eventually have a partner so I can assign them the same topic. I choose a topic from the three choices. (They can object, but I usually talk them into my choice.) This prevents too many students from doing the same topic and straining the library resources.

Before they begin taking notes, I go over the History Day directions (Handout 1), especially the part about primary and secondary sources. We also discuss note-taking and interviewing. (Handouts 4 and 5)

They are required to find 10 references and take notes on each. (Use Handouts 6-9.) Beginning in November, I take my classes to the library once a week to do research.

Each student is given a research folder in which he/she must keep all of their History Day materials. The folder also includes a research diary (Handout 3). This helps them to keep track of their research activities. The folders are graded once a week. They must research two references a week for five weeks. I also require that they fill out an annotation form for each reference (Handouts 10-13). It is best to do this after completing notes on each reference.

After finishing their research notes, the students do an outline. The outline is graded and they have two weeks to finish their report. They are given Handout 15 "How to finish your report," which gives specific examples. I also usually spend one day in class doing the title page and description of research, and I also spend one day helping them organize the bibliography. Handout 15 is a good reference tool to give to parents.

Handout 16 "History Day Report Grade Sheet" is a list of items that I use to grade their research papers. The emphasis is on following the correct procedure, doing good research and writing a mechanically correct paper. There are 200 possible points.

From the finished reports I usually choose 2 or 3 students to do a historical paper. Those are the only students who learn how to do footnotes. Since I have required them to keep all their notes, it is fairly easy to determine what came from where.

Most of the students in our school do projects. Handouts 17-20 deal with projects. Handout 21 is a list of rules given to the judges at our local History Day Fair.

Those students who choose to do a performance or media presentation can use the research part of the report for the script or narration of their presentation.

Objectives:

1. The student will be able to have a better understanding of history by dealing with a specific topic in creating a History Day project, performance, media presentation, or historical paper.

2. The student will be able to develop and use skills involved in critical thinking (comprehension and decision making) while working on the project:

- Comprehension
  - identifying events in sequence
  - discriminating between fact and fantasy
  - recognizing cause and effect
  - identifying specifics and generalities
  - drawing inferences and reaching conclusions
  - learning to predict outcomes
  - recognizing attitudes and emotions
  - identifying main idea and supporting facts
  - discriminating between fact and opinion
- Decision making
  - identifying similarities and differences
  - defining problems
  - considering alternatives
  - proposing hypotheses
  - drawing conclusions
  - developing objectivity and open-mindedness
  - clarifying values

3. The student will be able to develop and use creative ways to solve problems while working on the project, for example,

identifying the central problem

applying and locating sources of information and evaluating reliability

demonstrating ability to use reliable sources of information

organizing, analyzing, and interpreting information

using information to test hypotheses, draw conclusions, offer solutions, make predictions

4. The student will be able to use library resources effectively by developing and using work study skills, for example,

organizing and classifying related facts

skimming for information

using a glossary and index

comparing and contrasting

using the dictionary, map atlas, and almanac

using primary and secondary sources

5. The student will be able to analyze and interpret historical data by completing an annotated bibliography.

6. The student will be able to place his project in historical context by finding out what happened before and after his topic.

7. The student will be able to present a balanced presentation by critical use of available resources.

8. The student will be able to demonstrate an understanding of writing mechanics by using clear, grammatical, and correctly spelled written material (papers, descriptions of projects, performances, and media presentations).

9. The student will be able to follow directions by adhering to the theme and rules in the National History Day Contest Guide.

List of Handouts
(boldface entries are replicated here)

Handout 1	**History Day 1988-1989**	**Directions, 4 pp.**
Handout 2	**History Day 1988-1989**	**Dates to Remember**
Handout 3	**Research Diary**	
Handout 4	**Note-taking**	
Handout 5	**Interview**	
Handout 6	**Bibliography Form**	**Book Reference**
Handout 7	**Bibliography Form**	**Encyclopedia Reference**
Handout 8	**Bibliography Form**	**Magazine Reference**
Handout 9	**Bibliography Form**	**Newspaper Reference**
Handout 10	**Annotation Form**	**Book Reference**
Handout 11	Annotation Form	Encyclopedia Reference
Handout 12	Annotation Form	Magazine Reference
Handout 13	Annotation Form	Newspaper Reference
Handout 14	**Bibliography Forms**	**Topic Exploration or for finishing bibliography 4 pp.**
Handout 15	**How to Finish Your Report** (This has examples. This can be copied or used for a bulletin board.)	**4 pp.**
Handout 16	**History Day Report**	**Grade Sheet**
Handout 17	**Project Directions**	
Handout 18	**To Finish Your Projects**	**Check-off List**
Handout 19	History Day Diagram	
Handout 20	Sample History Day Diagram	
Handout 21	National History Day Rules Checklist	2 pp.

Handout 1. Directions

I. Steps in doing your project:

A. Topic Selection.
B. Bibliography.
C. Research Notes.
D. Completed Report.
E. Diorama and Cardboard Display.

II. Topic Selection.

Pick a topic from the American history or the Ohio history list. You must give this in writing to the teacher. Date will be announced.

III. Bibliography.

A bibliography is a list of all the sources consulted in researching and preparing the entry. All information should be carefully checked for accuracy as research proceeds and again when the bibliography is prepared. It is useful to divide sources into primary and secondary sources.

Primary sources are first-hand accounts of an event, a person's life, and other historical facts. They include eyewitness accounts (from an interview), newspaper stories, diaries, journals, autobiographies, memoirs, government documents, photographs, and letters. It is wise to use as much information of this kind as possible for original research.

Primary sources can be found in:

- Senior Citizens
- Newspaper Archives
- Interviews
- Local Historians
- Church/School Records
- Court Records
- Personal Libraries
- War Veterans (Ohio Veterans Home)
- Retired Educators
- Local TV Stations
- Letter to Editor of Newspaper

Secondary sources are usually written by people who were not present when the event occurred or the person under study was alive. They are written by scholars who have themselves carefully studied primary source material and drawn their own conclusions from it. Secondary sources include general histories, biographies written by people who lived after their subject's death, encyclopedias, dictionaries, editorials, fictional literature, and textbooks. Use the Perkins Middle School Library, the Sandusky City Library, and Firelands College. Also consider using the archives at Oberlin College (Underground Railroad, slavery), Bowling Green State University (popular culture), and at Heidelberg College (Tiffin, Ohio). Some local museums also have libraries (Firelands Museum in Norwalk, Milan Museum, Edison's birthplace). Also consider going to the Hayes Museum in Fremont which has a large presidential library. The Ohio Historical Society has an extensive archives and is very willing to help you. If you have access to a computer terminal, consider using QUANTUM. It is connected directly to the library at OSU.

You will be given several sample sheets of bibliography to fill in. You are required to have between 6 to 10 references. The more you have the better your project is going to be. Each reference should be *annotated.*

IV. Research Notes.

These should be completed on special forms.

You should try to have at least 25 notes from each reference. Obviously you are wasting your time if you copy the same 25 notes from four different encyclopedias.

Use one general reference to get an idea about your topic. Then try to find primary sources to illustrate your topic.

Most reports can be illustrated with photographs, sketches, maps, lists of statistics, or historical chronology. This information must come from your library research time. It can also be used for a project or a media presentation.

Take notes about your topic, people involved with the person, and also notes about the historical time period (time when the person lived or when the event occurred). You need to know the time period to write the concluding paragraph of your description. These will be collected and graded.

V. Completed Report.

Prepare an outline that organizes your research, so that you organize your report effectively.

The first paragraph of your report should be a statement about your topic—a thesis statement. It should explain how you are going to demonstrate the relationship of your topic to the theme.

The second section of your paper should be a chronological account of the person's life or the

Handout 1, page 2

incident which you are depicting. This could be just a portion of the person's life. As you give the chronological description, you can give descriptions of the persons involved in the event.

The third part of your paper should be a conclusion that discusses the relationship of your topic to historical events (places it in context), developments, or change, and relates it to the theme itself.

Include interviews in your chronological account, newspaper documentation, or other pertinent primary sources.

Organization of your report:

- Title Page
- Description of Research
- Research (as described above)
- Conclusion
- Annotated Bibliography

• Title Page:

Title of Entry
Junior Division
Category
Students' names (or one name)
Grade

• Description of the Research:

This is a 1 to 2 page description of the ways in which you researched and developed your project. This should include information about how you did your research as well as how you constructed your diorama or display and did your cardboard. If you traveled or visited other libraries, include that in your description. If you are not sure how to do this, check the examples on the chalkboard, or on the bulletin board. Check your research diary to write this.

• Your research:

This was described on the previous page.

• Conclusion:

This was also described on the previous page.

• Annotated Bibliography:

This should be rewritten in proper form and listed at the end of your report on a separate page or pages. Put "Bibliography" at the top. Look at the example on the bulletin board.

Each reference must be annotated.

Write or type neatly. If you write it, it *must* be done in ink. You don't have to skip lines, BUT you may only write on one side of the page.

Handout 2.

Dates to Remember

Bibliography due:

Research Notes due:

Report due:

Project, media, or play due:

Local school contest:

District Contest:

State Contest:

National Contest:

Handout 4.

Note-taking

1. Look for the main idea of the paragraph first. This is usually the topic sentence, which is normally the first sentence, although you will sometimes find it last.

2. Don't copy word for word. You are wasting your time if you do this.

3. Number and list your ideas. If you do this, it is easier to put ideas from various sources together. (Cut them apart and put with similar ideas.)
You might do this as an informal outline.

4. Write on one side of the page. When you are done you can lay everything out and see what you have.

Handout 3. Research Diary

Topic _____ Name _____

Source (encyclopedia, interview, newspaper, diary, etc.)	**Place** (PMS library, Sandusky Library, Fremont Hayes)	**Date**	**Initials**
1.			
2.			
3.			
etc.			

Handout 10. Annotation Form. Book Reference

Library number _____ Your topic _____

Your reference number _____ Name _____

This is for an annotated bibliography. Be sure to answer all the questions.

_____ _____
(Author's or editor's name) (title of book underlined)

_____ _____ _____
(City published) (Publishing company) (Year published)

1. What kind of a reference is it?
Hints: concise, detailed, a broad overview, just about one phase, discusses one person or one part of the incident or topic.

_____

_____

_____

2. How did you use this source in researching and preparing your entry? (BE SPECIFIC)
Hints: Did you use this for your report, board, to write your play, props, costumes, slides, narration, introduction, etc.?

_____

_____

_____

3. How did this reference help you in understanding the topic?
Hints: relates to person or persons involved, no help at all (don't take this as an easy way out), very helpful because it showed . . . . , relate it to the theme.

_____

_____

_____

_____

Handout 6. Bibliography Form. Book Reference

Library number _____ Your topic _____

Your reference number _____ Name _____

_____ . _____ .
(Author's or editor's name) (title of book underlined)

_____ : _____ . _____ .
(City published) (Publishing company) (Year published)

List pages in the left margin as you take notes.

_____

_____

etc.

Handout 7. Bibliography Form. Encyclopedia Reference

Library number _____ Your topic _____

Your reference number _____ Name _____

"_____ ." _____ .
(Title of article) (Name of encyclopedia underlined)

_____ . _____ . (pp.)
(Year published) (vol. number)

etc.

Handout 8. Bibliography Form. Magazine Reference

Library number _____ Your topic _____

Your reference number _____ Name _____

_____ . "_____ ."
(Author's name) (title of article in quotations)

_____ . _____ . _____ .
(name of magazine underlined) (date) (pages used)

etc.

Handout 9. Bibliography Form. Newspaper Reference

Library number _____ Your topic _____

Your reference number _____ Name _____

"_____ ." _____ .
(Title of article in quotations) (name of newspaper underlined)

_____ . _____ .
(date) (page or pages)

etc.

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Handout 14. Bibliography Forms

NAME _____

TOPIC _____

1. Encyclopedia reference.

Example: "Anthony, Susan B.," Compton's Encyclopedia, 1983, Vol. 2.
Gave us general information which we used to aid us on the dates for the time lines. This showed us the progress made by the women's rights movement at different times.

How to do it: "Title of article (in quotes)," Name of encyclopedia underlined, Year published, Vol. number.
Annotation (Explains how each source was used and how it helped in understanding the topic.)

a) "_____," _____.
(Title of article) (Name of encyclopedia underlined),
_____. _____. (pp.)
(Year published) (Vol. number)

etc.

2. Book reference (includes biography, non-fiction, books with editors)

Example: Banner, Lois W. Elizabeth Cady Stanton: A Radical for Woman's Rights. Boston and Toronto: Little, Brown and Company, 1980.
A biography in which clear, concise information was obtained about Elizabeth Cady Stanton and her involvement in the women's rights movement.

How to do it: Author's name. (Last name, first name M.I.). Title of the book underlined. City published: Publishing company, year published.
Annotation (Explains how each source was used and how it helped in understanding the topic.)

a) _____. _____.
(Author's or editor's name) (title of book underlined)
_____: _____. _____.
(City published) (Publishing company) (Year published)

3. Magazine reference.

Example: "The U.S. Goes to War," Time, XXXVIII (December 1941), pp. 56-65.
Gives a detailed account about the U.S. entering the war. This helped us understand how people felt at the time. We used this magazine for the copied pictures.

How to do it: "Title of article (in quotes)," Name of magazine underlined, date of magazine, pages used.
Annotation (Explains how each source was used and how it helped in understanding the topic.)

a) _____. "_____,"
(Author's name) (title of article in quotations)
_____. _____. _____.
(name of magazine underlined) (date) (pages used)

4. Newspaper reference.

Example: "Pearl Harbor is attacked," Sandusky Register, December 8, 1941, p. 1.
Gives a detailed account of the attack.

How to do it: "Title of article (in quotes)," Name of newspaper underlined, date, page.

a) "_____," _____.
(Title of article in quotes) (name of newspaper underlined)
_____. _____.
(date) (page or pages)

Handout 15. How to Finish Your Report

A. Organization of your report.

1. Title Page.
2. Description of research.
3. Research.
4. Conclusion.
5. Bibliography.

B. Title Page.

This should include the following:

Title of entry
Students' names (or one name)
Category
Division
Grade

Example:

Thomas Jefferson and the Louisiana Purchase
By
Jian-wu Peng

Individual Project
Junior Division
Grade 8

C. Description of Research.

This is a 1 to 2 page description of the ways in which you researched and developed your project. This should include the following:

Where it was done?
Who helped you?
Describe various resources used.
Why did you choose this?
How did you construct your diorama or display and your cardboard?
(You could do this question later.)
Relate to the theme.

(Use your research diary to help you answer these.)

D. Research.

Before you do this part, prepare an outline that organizes your research, so that you organize your report effectively.

The first paragraph of your report should be a statement about your topic—a thesis statement. It should explain how you are going to demonstrate the relationship of your topic to the theme, "The Individual in History."

The second section of your paper should be a chronological account of the person's life or the incident which you are depicting. This could be just a portion of the person's life. As you give the chronological description, you can give descriptions of the persons involved in the event.

This part of your report should be at least 500 words long.

Example of a description of the research:

Description of the Research

Introductory information on "Thomas Jefferson and the Louisiana Purchase" was collected from books and encyclopedias. These sources were obtained from the Perkins (Briar) Middle School and Perkins High School libraries. Guidance and supervision were provided by Mrs. Yunghans, Ohio history teacher, Mr. Stradtman, American History teacher, and Mrs. Rehark, Librarian.

This introductory information led to three major areas of research: 1. exploration and ownership of the land west of the Mississippi River known as Louisiana; 2. Thomas Jefferson and his views on the Constitution; 3. and the political relationships of the United States, Spain, France and England.

A large, white cardboard with the title, "Thomas Jefferson and the Louisiana Purchase," which was cut out with 4" red letters, became my project board. Colored paper, glue, scissors, and tape were used to assemble the board. Historical maps, a copy of the treaty giving Louisiana to France, a portrait of Thomas Jefferson, a copy of the Constitution with Article II, Section 2, Paragraph 2 highlighted, important messages, and a letter from Thomas Jefferson were attached to the board. To finalize the showing of the Louisiana Purchase, a map of the United States of 1803 with a picture which shows the raising of the American Flag over New Orleans on December 20, 1803.

A timeline, showing the relationship of France, Spain, and the United States with Louisiana, ties the title and the pictorial sections of the board together.

E. Conclusion.

This should be done in a paragraph. This should include the following:

Results of your research.

Put in historical perspective (How did this person or event affect history)

By relating your topic to historical events it places it in context. (This is why we do a timeline for the board.)

Relate to the theme.

Handout 15. How to Finish Your Report, page 2

Example of a Conclusion:

Conclusion

The United States Constitution did not say anything about buying new land. In 1802 the new states of Kentucky and Tennessee bordered on the Mississippi River. Americans were able to freely use the Mississippi for shipping under the Pinckney Treaty with Spain. In March 1801 Spain ceded Louisiana to France by the Treaty of Madrid (March 21, 1801). Napoleon was the ruler of France in 1799. He had hoped to establish a western empire, but he lost the battle of San Domingo with many casualties and great expense. Napoleon needed money and felt he could not hold New Orleans if the United States sided with England. By secret negotiations, with instructions from Jefferson, Livingston and Monroe offered Napoleon 2,000,000 dollars to buy New Orleans and West Florida. Napoleon countered by offering all of Louisiana for $15,000,000, $11,250,000 for the land and the remainder covering the debts owed by France to United States citizens. Jefferson felt so strongly the need to complete this agreement as quickly as possible that there was not time to amend the Constitution. Jefferson used the power granted to the president to make treaties. With two thirds of the senators present concurring, on October 20, 1803, the Senate approved the treaty, 24 to 7, to purchase the Louisiana Territory.

F. Annotated Bibliography.

This should be rewritten in proper form and listed at the end of your report on a separate page or pages. Put Annotated Bibliography at the top. List all the references in alphabetical order. Use the answers to the questions on the annotation forms for the annotation. Put in a paragraph below each reference. Write in sentences.

Examples for the bibliography:

•Book (includes biography, non-fiction, books with editors)

Examples: Banner, Lois W. Elizabeth Cady Stanton: A Radical for Woman's Rights. Boston and Toronto: Little, Brown and Company, 1980.

A biography in which clear, concise information was obtained about Elizabeth Cady Stanton and her involvement in the women's rights movement.

How to do it: Author's name. (Last name, first name M.I.). Title of book underlined. City published: Publishing company, year.

Annotation (Explains how each source was used and how it helped in understanding the topic.)

• Encyclopedia

Example: "Anthony, Susan B.," Compton's Encyclopedia, 1983, Vol. 2.

Gave us general information which we used to aid us on the dates for the timelines. This showed us the progress made by the women's rights movement at different times.

How to do it: "Title of article (in quotes)," Name of encyclopedia underlined, Year published, Vol. number.

Annotation (Explains how each source was used and how it helped in understanding the topic.)

• Magazine

Example: "The U.S. Goes to War," Time, XXXVIII (December 1941), pp. 56-65.

Gives a detailed account about the U.S. entering the war. This helped us understand how people felt at the time. We used this magazine for the copied pictures.

How to do it: "Title of article (in quotes)," Name of magazine underlined, date of magazine, pages used.

Annotation (Explains how each source was used and how it helped in understanding the topic.)

• Newspaper

Example: "Pearl Harbor is attacked," Sandusky Register, December 8, 1941, p. 1

Gives a detailed account of the attack.

How to do it: "Title of article (in quotes)," Name of newspaper underlined, date, page.

Annotation.

Things to remember:

Write on one side of the page.

You may write on every line. If typed, double-space.

Color of ink– blue or black. NO EXCEPTIONS.

Handout 15. How to Finish Your Report, page 3

Example of a Bibliography

Bibliography

Carruth, Gorton, Editor and associates. American Facts and Dates. New York: Thomas Y. Crowell Co., 1972.

Brief entry of Louisiana Purchase was listed under April 30, 1803. It only gave the price and acres purchased. This entry was of little help.

Commager, Henry Steele, ed. Documents of American History. New York: Meredith Corporation, 1968.

Two important documents were used: part of Jefferson's letter to Livingston, American minister to France, with instruction for negotiating the purchase of New Orleans and the Floridas; and the treaty between France and the United States for the purchase of the Louisiana Territory dated April 30, 1803. Both of these documents were placed on the board.

DeConde, Alexander. A History of American Foreign Policy. New York: Charles Scribner's Sons, 1963.

A brief entry was used which presented Jefferson's policies regarding the U.S. relationships with Spain, France, and England during 1800-1803. This helped me to understand Jefferson's third annual message of October 17, 1803.

Edwards, Mike W. "Thomas Jefferson," National Geographic, February 1976.

This magazine article is a pictorial overview of Jefferson's life with brief mention of the conflict and compromise of the Constitution about acquiring property. It could be done by treaty. This helped me to verify that the Constitution did not provide for acquiring property. A copy of the Constitution was attached on the board.

Historical Maps on File. New York: Facts on File Publication, 1984.

A historical map series with maps showing the exploration of the Mississippi River, North America in 1783, and western lands of 1802 and 1803. These maps were used on the board to present a visual history of the growth of the U.S. and ownership of the land surrounding.

"Thomas Jefferson's Third Annual Message," A Compilation of the Messages and Papers of the Presidents. New York: Bureau of National Literature, Inc., 1897.

This book contained important dates and messages from George Washington to James Madison. I used part of Jefferson's third annual message to Congress and two special messages to Congress dealing with the Louisiana Purchase. It helped me understand that Jefferson compromised his belief that it was necessary for him to use his power to make treaties to acquire land instead of the Constitution spelling it out.

Kagan, Hilde Heun. The American Heritage Pictorial Atlas of United States History. New York: American Heritage Publishing Co., Inc., 1966.

This historical atlas describes the map of Louisiana during the time that it was purchased. It helped me better understand the geographic maps from Historical Maps on File.

Mason, Ed. Signers of the Constitution. Columbus, Ohio: The Columbus Dispatch, 1975.

This book presented the U.S. Constitution and its Amendments and its signers. I used the section called "The Constitution: Compromise and Cooperation" to understand Jefferson's view of the Constitution. The section of the Constitution which he used to purchase Louisiana was placed on the board. It's Article 2, Section 2, Paragraph 2.

Morris, Richard B. Encyclopedia of American History. New York: Harper and Brother, 1953.

A brief, concise article on the Louisiana Purchase is put in chronological order. It helped me with my timeline on the board.

Stokes, George. "Louisiana," The World Book Encyclopedia, 1981, Vol. 10.

This article was used for the history of Louisiana. A timeline of the important events was placed on the board.

Tallant, Robert. The Louisiana Purchase. New York: Random House, 1952.

This book presents detailed, historical events of Spain, France, England, and the U.S., which led to the purchase of Louisiana by the U.S. This book gave me the understanding of why Thomas Jefferson was concerned about who controlled Louisiana and its effect on the U.S. This book helped me to know who owned the Louisiana Territory at different times, and why we should buy it.

Handout 16. History Day Report Grade Sheet

NAME _____

A. Form of Report (50 points) **A.** _____

Title Page
Description of Research
Research (including thesis statement, chronology, persons involved and their views)
Conclusion
Annotated Bibliography

B. Mechanics (35 points) **B.** _____

Ink, not pencil, and/or typed or computer printed– few or no errors (20 points)
(DO NOT type it if you cannot type without error. It is OK to have an adult type it for you.)
Write on every line.
(If typed it must have 1 inch margins on all sides. Pages must be numbered consecutively and double spaced with writing on one side.)
One side of the page.
BE NEAT BE NEAT
Problems with– grammar, abbreviations, contractions (do not use them), capitalization, punctuation, sentence structure, spelling. (15 points)

C. Literary Style—how well does it fit in with the topic. (25 points) **C.** _____

Is it written in an interesting way? (an imaginary person who could have possibly lived in that era; a factual person; as a diary or journal; a chronological account with all the interesting facts there)

Superior Excellent Very Good Good Fair Poor

D. Research—must have used all available research in a well-integrated report (40 points) **D.** _____

Use of Primary Sources: interviews
newspapers
field trips
write a letter
diaries
quotations
Outline
Use of Secondary Sources

E. Bibliography (25 points) **E.** _____

Enough references (6-10)
Only 3 encyclopedias
Re-written in proper form
On a separate page

F. Other points to consider (25 points) **F.** _____

Turned in folder
Research notes
Bibliography forms

Total Points of possible 200 _____ **Grade** _____

Handout 17. Project for History Day

DUE Date_____ Name _____

You have now completed your research and your History Day paper. The next step is to complete your cardboard, 3-dimensional display or diorama, model, slides, tape, or play. See your contest booklet for specific rules.

Things to keep in mind:

1) Size of the project should be no larger than 40 inches wide, 30 inches deep, and 6 feet high.

2) Words on your project (that you actually write) can be no more than 500. Report does NOT go on the board. This rule applies to labels, captions, timelines, etc. This limit does not apply to documents, oral history quotations, artifacts with writings, or other illustrative materials that are used as an integral part of the project.

3) The final product must be self-explanatory to the person looking at the project.

4) You might compare it to a museum exhibit. The subject you choose should be immediately evident.

5) Choose a catchy title that also refers to this year's topic.

Changes to make in your reports:

1) Add a paragraph to the description of the research about how you constructed your board and display.

2) Annotating your bibliography (if you haven't already done so), you must tell how each source was used and how it helped in understanding the topic. As you find things for your display add the references you found them in to the bibliography list.

Handout 18. To Finish Your Projects. Check off list

NAME _____

1. Letters (2 dimensional) _____

2. Pictures with your captions _____
(If you have pictures with captions already, then leave them that way. If you are not sure, ask me. You may only have 500 words on your board, not including documents, quotes, illustrative material, newspaper artifacts.)

3. Timeline (neatly done; illustrated with pictures) _____

4. Other pictures of their family or important people in their lives _____

5. Quotations (from the person; about the person from others; about the event) _____

6. Maps _____ 7. Newspaper headlines _____ 8. Draw pictures _____

9. List of how this relates to the theme:

Other items to include: statistics, interviews (put on your board in appropriate way), letters, documents, etc.

BE NEAT. . . . BE NEAT . . . . BE NEAT . . . . BE NEAT . . . . BE NEAT . . . .

For your report:

Re-do description of research to include things you've done with your display. Your conclusion should reflect the idea of the theme. Be sure your bibliography is annotated– explain what the reference is and how you used it. Use the forms.

How to Start History Day in the Classroom

By the time second semester and a new calendar year come around, students and teachers alike are looking for fresh inspiration for their study of history. Participation in National History Day is an excellent vehicle for stretching and challenging students' and teachers' intellectual muscles. Regardless of whether the entry is submitted by a student or a group of students, whether it is entered in the category of historical essay, project, performance, or media, those involved will not only improve their research and writing skills but also have ample opportunity to develop their unique talents. Now—how do you begin?

Brainstorming with students on the theme of National History Day can be the first step to a successful venture. The theme of "Conflicts and Compromises in History," for example, lended itself to a variety of topics. To begin, students should define their concepts of conflict and compromise and identify simple examples. Next, students might discuss the significance and interpretations of familiar conflict and compromises in history. For example, one such discussion could center around the writing of the Declaration of Independence.

In 1776, members of the Second Continental Congress argued over the inclusion of an anti-slavery clause in the Declaration of Independence. Supporters of the clause, who were fearful that the conflict with the southern delegates would impede united independence from Great Britain, decided to compromise, and the anti-slavery clause was struck from the Declaration of Independence. Sample discussions for the students could include these questions:

- What was the price of independence? of continuing slavery?
- How was the price of independence justifiable? unjustifiable?
- What were other compromises over slavery?
- Did the compromise only stall an inevitable conflict of war over slavery?

Students might also be familiar with other examples in history such as:

- The Constitutional Convention of 1787. Delegates argued over the direction of the new nation, but a spirit of compromise prevailed in their discussions of representation, commerce, taxation and slavery;
- Compromises of 1820 and 1850. Congress failed to satisfactorily resolve the issue of extension of slavery and the U. S. inevitably was drawn into the conflict of Civil War;
- Western expansion. Conflicts over ownership of western lands in the 19th century included both peaceful settlements and wars with foreign nations and Native Americans;
- Woodrow Wilson and the League of Nations. President Wilson's failure to compromise his principles with Congress led to his physical decline and lost U. S. participation in the League of Nations;
- Appeasement in the 1930s. France and Great Britain compromised to Adolph Hitler's demands in Europe, but only forestalled the conflict of World War II.

While students should first recognize issues of conflict and compromise, they should also begin to question the role of conflict and compromise in history. What causes conflict in society? How can conflicts be resolved? Are conflicts inevitable? Do compromises resolve conflicts? What are the consequences of compromises?

After this brainstorming session, students can be assigned to survey potential topics. Students might want to select several topics for this preliminary investigation. Browsing through historical texts, having conferences with librarians, teachers and local historians, and brainstorming with family and peers can all be sources of inspiration.

National History Day in the Classroom

I. Brainstorming on the theme of National History Day
   A. Discussing the theme
   B. Completing a practical exercise

II. Conducting a Preliminary Survey of Topics
   A. Selecting a topic - World, National, State or Local Topic
   B. Locating and identifying secondary and primary resources

III. Preparing a Research Essay
   A. Formulating investigative questions
   B. Writing an essay
   C. Evaluating an essay

IV. Organizing a final History Day entry
   A. Selecting a final medium
   B. Conducting conferences with students
   C. Evaluating the final entry

Students should not limit their potential topics to well-known U. S. and world historical events, personalities, and ideas. Lesser-known issues of conflict and compromise in history and in local communities offer unique advantages for historical research. These topics often provide both sufficient primary data for research and secondary sources which are not overwhelming or all-encompassing for the beginning researcher. In addition, primary materials, including original photographs, diaries or journals, newspaper clippings, scrapbooks, maps, and people to interview about local community topics, are often more accessible to students than primary materials on famous historical events or personalities.

In this preliminary survey, the teacher should also encourage students to approach topics with imagination and creativity. While the traditional review of material certainly should not be ignored, the teacher should stimulate fresh and new approaches to historical interpretation.

A preliminary survey should also ask such necessary questions as: What and where are the available resources needed to adequately research my topic? How accessible for research are primary resources such as diaries, journals, photographs, and newspapers? Can photographs and maps supplement the research? Is the topic too broad and general, or too narrow and limited?

Finally, after the student has previewed the available materials and narrowed his choices of potential topics, he should naturally formulate several investigative questions. Developing these questions will help to encourage students' interest in their topics and shape their future research. See the shortened sample Preliminary Topic Survey Form.

Preparing the investigative questions is the first step toward a successful research effort in the first medium of expression, the research essay. While the value of writing a research essay is obvious, the preparation for a National History Day entry is significant. The research essay will force the student to organize his research, express his ideas so they can be understood by others, and identify his resources through a bibliography. The research essay becomes a convenient reference tool for the student. The individual teacher, of course, determines the length and standards for the research essay, taking into consideration the available time, grade level, and ability of the students. See the Research Essay Evaluation Form for a National History Day entry.

Selecting the final form of the entry will depend on the talents and interests of the students, the kind of presentation appropriate for the research material, and the personal and professional skills available to the teacher and students. The teacher might begin with individual or group conferences with students to determine the appropriate medium or media for the entry.

During the conference, the teacher and the students might discuss these questions:

- Why does the topic interest the students?
- What special skills or talents does the student have: artistic talents? photography skills? writing aspirations? acting abilities?
- What resources are available for illustrations for project displays or media entries? Where will students find them?
- Who might be helpful in providing additional resources or teaching necessary new skills?

This initial conference is also helpful for outlining a schedule or a series of due dates for completed assignments. Since many students work, are involved in extracurricular activities, and have responsibilities at home, early organization and careful budgeting of time is essential for a successful entry. A schedule or series of due dates will also keep the entry from becoming an overwhelming task.

Deadlines could be set up for different kinds of entries:

- Historical essay entry—outlines and rough drafts
- Project entry—construction of a panel or board, a collection of display materials, and sketches of display arrangements
- Media entry—written scripts, tape, or photography sessions
- Performance entry—written scripts and practice times

Allowing ample time for revisions before a History Day District Contest will prevent hectic, last minute efforts. Additional conferences will not only allow the teacher more opportunities to keep the students on schedule but also provide for individualized instruction and evaluation up to the History Day District Contest. See the sample Final Evaluation Form for National History Day.

Brainstorming theme ideas, surveying topics, researching and writing an historical essay, and discussing appropriate entry categories are all preliminary steps to a successful National History Day entry. Now, add student talent, imagination, and effort and both teacher and students will be proud and happy with their participation in National History Day.

Courtesy OAH Magazine of History, Organization of American Historians.

Preliminary Topic Survey Form

THEME: _____

TOPIC TITLE: _____

EXPLANATION OF INTEREST: _____

_____

AVAILABLE RESOURCES:

Secondary Resources:

Author /Title / Publisher / Date / # of Pages / Location

1. _____

_____

2. _____

etc.

Primary Resources:

Description / Date / Location

Government documents: _____

Maps: _____

Photographs: _____

Author / Description / Date / Location

Diaries or Journals: _____

_____

Author / Title / Newspaper / Date / Location

Newspaper articles: _____

_____

Name / Address

Oral History interviews: _____

_____

Resource People: Name(s) / Title/Occupation

_____

_____

Investigative Questions:

1. _____

2. _____

Research Essay Evaluation Form

HISTORICAL QUALITY	YES	NO
1. The thesis statement is clearly stated.	___	___
2. The essay is organized to support thesis.	___	___
3. The essay is historically accurate and authentic.	___	___
4. The essay displays an analysis of historical data rather than a report of facts.	___	___
5. The essay demonstrates an understanding of historical context.	___	___
6. The bibliography demonstrates a wide use of primary resources.	___	___
7. The bibliography demonstrates a wide use of secondary resources.	___	___
8. The essay demonstrates an evaluation and critical use of available resources.	___	___
QUALITY OF PRESENTATION		
1. The essay clearly relates to the annual theme.	___	___
2. The essay uses maps, photographs, etc. to supplement presentation.	___	___
3. The essay uses the required number __ of primary and __ secondary resources.	___	___
4. The essay meets the required number of at least __ words and not more than __ words.	___	___
5. Quotation marks set off any words, phrases, or sentences that have been copied from a source.	___	___
6. All quotations have been footnoted.	___	___
7. Footnotes and bibliography correctly follow assigned MLA/APA form.	___	___
8. The essay is void of word errors– misspellings, capitalizations, wrong words, verb usage, omission of words.	___	___
9. The essay is void of sentence errors– run-on sentences, sentence fragments, misplaced modifiers, broken parallelisms, wordiness, and awkward construction.	___	___
10. The essay is void of punctuation errors– comma, semi-colon, colon, apostrophe, and quotation mark errors.	___	___

TEACHER RESPONSES AND SUGGESTIONS:

History Day Final Evaluation

HISTORICAL QUALITY	POINT VALUE	_____
A) historically accurate and authentic		___
B) wide and critical use of available primary and secondary resources		___
C) attempts at original historical interpretation and analysis		___
Teacher Comments:		
QUALITY OF PRESENTATION	POINT VALUE	_____
A) originality and creativity		___
B) neatness		___
C) organization		___
D) clarity		___
E) effective use of photographs, maps, sketches, etc.		___
F) grammatical and correctly spelled written material		___
G) literary and/or dramatic style		___
ADHERENCE TO THEME AND RULES	POINT VALUE	_____
A) clear relationship to theme		___
B) meets required written documentation		___
C) meets established standards of time, space, required number of written words, etc.		___
D) meets all deadlines		___
	TOTAL	_____

BONUS POINTS _____ Award recognition _____ Extra personal effort _____

Student Worksheets.

The Individual in History—The Revolutionary War

Review Chapter ___ (pages _____) in your textbook. Select an individual who you feel played a significant role in the Revolutionary War. Answer the following questions.

NAME OF INDIVIDUAL
List specific events that the INDIVIDUAL influenced:

1.
2.
3.
4.
5.

How did this INDIVIDUAL make a lasting contribution in history? Explain your answer in one paragraph. Use examples and write in complete sentences.

Pretend that you are an INDIVIDUAL member of one of these groups—Free Blacks, women, slaves, common Revolutionary soldiers, Tories or Loyalists, male or female adolescents, farmers, merchants, Southern planters. . . .

I am a _____ (name of group).

How do you think the Revolutionary War affected or shaped your life? Be creative. Write your answer in complete sentences. Use examples.

The Individual in History—A Timeline

NAME OF THE INDIVIDUAL IN HISTORY _____

Select up to 10 private and 10 public events significant in the life of your INDIVIDUAL. List the events in chronological order below. Then number the events on the time line.

PRIVATE LIFE

BIRTH DATE _____ DEATH DATE

PUBLIC LIFE

PRIVATE LIFE

1. _____

etc.

PUBLIC LIFE

1. _____

etc.

• Identify 2 significant world, national, state or local events that the individual influenced. Explain how he or she influenced the events. Write in complete sentences.

Event:
Explanation:

OR

• Identify 2 significant world, national, state or local events that influenced the individual's life. Explain how he or she was influenced? Write in complete sentences.

Event:
Explanation:

Student Worksheet.

THE INDIVIDUAL IN HISTORY—A QUESTIONNAIRE

Does the INDIVIDUAL make history or does history shape the INDIVIDUAL?
Consult your textbook to answer the following questions.

Name of INDIVIDUAL: Adolph Hitler
What role did Adolph Hitler play in making history?

Name of INDIVIDUAL: Franklin D. Roosevelt
What role did Franklin D. Roosevelt play in making history?

Name of INDIVIDUAL: Martin Luther King
What role did Martin Luther King play in making history?

Name of INDIVIDUAL: John F. Kennedy
What role did John F. Kennedy play in making history?

Name of INDIVIDUAL: Richard M. Nixon
What role did Richard M. Nixon play in making history?

• Interview a person who lived during the Depression of the 1930s or World War II. Complete the chart.

Name of INDIVIDUAL _____

List significant event(s) that the person remembers of the Great Depression or World War II.
1.
2.
3.
How did the Great Depression or World War II influence the person's life? (Be sure and give at least one specific example.) Write in complete sentences.

• Interview a person who lived during the 1960s - 19_ 0s. Complete the chart.

Name of INDIVIDUAL _____

List significant event(s) that the person remembers of the 1960s and 19_ 0s.
1.
2.
3.
How did the events of the 1960s and the 19_ 0s influence the person's life? (Be sure and give at least one specific example). Write in complete sentences.

• YOUR NAME _____

List 2 significant historical events that you remember as of today.
1.
2.

How might these events influence your life? Give specific examples. Write in complete sentences.

Help Your Students to Successful History Day Entries

"I really wish I could get some of my students to enter the History Day Contest, but our students just don't seem to be willing to put in the work. I think it would be a good experience for them, and I just don't understand why they aren't willing to enter."

"Once you enter the History Day Contest with your students, you'll do it again and again and again because it gives the kids an opportunity to express themselves in a way they never get to in class."

Contrasting statements such as these are commonly heard because one teacher expects the student to act alone while the other teacher clearly sees that the teacher plays an important role in the students' success. National History Day is a competitive, academic program whereby students in grades six through twelve are encouraged to research a historical theme and present their findings in papers, projects, performances, and media. District winners attend state contests, and the top winners in the forty-three participating states compete at the national level.

History Day is the kind of program that really promotes those higher levels of learning that Social Studies teachers claim are important and that the New Social Studies of the 1960's advocated. Making hypotheses, gathering and evaluating data, recognizing points of view, expressing conclusions, and defending and explaining positions are all tasks which a student must perform to complete a History Day entry. These are formidable yet accomplishable tasks for young people.

It is the rare teenager who has the confidence to believe that he or she could be a winner. It is a sad fact that teenagers see their failures and shortcomings much more than their potential and accomplishments. It is not surprising that students' enthusiasm quickly wanes when the reality of the task is realized, and they fail to start or complete a History Day entry. The support of adults is important to the development of youth, and for intellectual development the support of the teacher is essential. This article suggests specific actions which teachers can take to provide the support and help that enables students to complete a History Day entry.

There are many aspects of the History Day program that build a student's interest, but teachers play an important role in building enthusiasm. Making students aware of the competition and the possibility of winning at various levels is very important. The national contest is held just outside Washington, D.C., providing participants with the opportunity to visit the nation's capital. This type of competition provides motivation for some, but generally for those who usually excel and win.

Holding your own local History Day contest is a way of providing competition and can serve as a means of encouraging rewriting and accepting constructive evaluation. Outside judges may be invited or classmates may serve as the evaluators. Use an evaluation form similar to the one on page 15 of the contest guide or make the list more specific by referring to the descriptions on pages 16 and 17. A local contest could use two types of ratings— a recommendation to enter the district contest basically as is or a recommendation to enter the district contest after making changes in suggested ways. It has been the experience of many teachers that, once the students begin to be involved in the project, they develop internal motivation. Students who have participated one year tend to make inquiries concerning the theme for the next year, with the intent of getting an early start on next year's project.

An important key to the completion of a good project is for students to match their talents and interests with the theme. Many students fail to complete projects because an initial burst of enthusiasm fades as they try to work at a task that does not provide them the intermediate rewards of personal satisfaction. A teacher can help by providing ways to win recognition for efforts in class such as credit toward the grade and an opportunity to work on the project during class time. Students usually work for grades in school. Give them grades for the project and for various assignments marking steps toward completion of the project.

Many teachers require a History Day project as part of the regular assignments for a grading period and allow several class periods for work on the project as a part of class. Other teachers provide a History Day project as one of several optional ways to earn grades. Some types of projects may not lend themselves to using classroom time. However, all types of entries do require some common tasks with which they may need assistance and which can be turned into intermediate assignments. Students who must go out and take photographs after school, for example, may be given the regular classroom time to work on homework for other classes as a form of compensation. Flexibility is a

key attribute of teachers who work with History Day.

Begin early in the school year to explore the theme. The theme for 1985 was "Triumphs and Tragedies." Teachers might have explored the meaning of these words and the relationships that students could make between the terms, having students list examples of triumphs and tragedies of individuals, groups, families, communities, and nations. Assign students the task of going home and talking with their parents or an adult about the History Day theme. Discuss their assignment the next day and broaden the scope of possible topics. Use the theme as the class studies the textbook. Make assignments that reflect the theme as you study a textbook throughout the year. Also, discuss the theme in the current events you study.

Students should be encouraged to select a topic fairly early in the year. The teacher may wish to have a list of topics to avoid duplication or the stealing of another's ideas. Once the topic is recorded in writing on the list, that student has that topic unless he or she releases the topic by informing the teacher. An appropriate assignment at the time of topic selection is to write a list of all the ways in which the theme is related to the topic. Grading should be on the quality of the relationships made. Such an assignment is geared to encouraging the student to relate the topic to the theme, crucial to a successful entry.

When the class begins to consider the theme, individual students should consider the type of project to enter. Group entries require that all members contribute an equal share of the work, and a successful presentation requires that all members be in attendance for practice and presentation. Of course, group members can share the cost of the project and may have complementary talents. Unless a larger number of students is needed for a performance, the groups should be limited to two or three persons, insuring that there is comparable work for all members, especially if grades are involved. Students who work or have transportation problems might do well to make individual entries.

Each type of entry has specific characteristics. Some topics are better suited to one mode of presentation. Once the student is committed to a particular topic, the teacher should help him or her determine whether the topic and desired mode of presentation are compatible and within the abilities of the student(s).

Media come in a variety of forms, but all require specific equipment and the ability to use it well. Winning projects must look professional and will be costly. Performances are good for students with talents and interests in speech, drama, or music; papers are ideal for good writers or for shy students. However, in the judging process, papers will be more highly scrutinized because the judges will not be as pressed for time while evaluating them. Judges will look for details and compare papers. Projects in many ways are easier and especially good for junior division students. Projects are hands-on construction with a visual emphasis. Charts, graphs, and pictures must be tied into the theme using color, captions, and titles. The main idea must be easily recognized within a second or two as the judges will not have much time to spend on each project. Reference books on how to make a bulletin board can serve as a good source of ideas for ways to present projects. Consult the contest guide for details and examples of different types of entries. Many teachers take photographs or make copies of winning papers to help students gain clearer ideas of the characteristics of outstanding entries.

The choice of topic can not be finalized until it is clear that enough data are available to perform a study. The teacher needs to help students find sources of data. Since doing historical research as the historian does is a major goal of History Day, both primary and secondary sources are needed.

An organized trip to a large library is something that a teacher may be able to arrange for the students. Be certain to call upon librarians to help students use resources effectively. Most large libraries provide introductory tours, then allow students free choice of activities. Students should visit large libraries prepared to find certain data, especially data not available in the local library.

To be prepared, students need to explore the resources available on their topic in the school library and be certain they have selected a feasible topic. A class period or two spent in the school library can help get the students off to a good start. Failure to find any data in the school library may necessitate a reevaluation of the feasibility of the topic. Students should skim resources and determine whether a source will provide meaningful information. They also should examine bibliographies in local sources for additional resources, recording titles and authors. Having done this, a trip to a large library may be more productive.

A large library may be a source of primary data in the form of magazines, newspapers, diaries, government documents, and deposits of personal papers. A personal visit or phone call by the teacher to the library serves to inform them of the needs and wants of the students and is an important prerequi-

site. It might also be helpful to send copies of the National History Day contest guide, the poster describing the year's theme, and a list of students' topics before the class arrives. A large number of students who need specific help in a short period of time, or who may wish to use duplicating facilities, can put a strain on a library's staff.

A teacher should encourage students to look for other sources of primary data, and suggest possible sources. The teacher may share personal knowledge of certain people who might be primary resources for particular students. Also encourage students to talk with their parents and grandparents or older neighbors as possible sources of primary data. Many letters and legal documents are saved from generation to generation, and the older members of the family may be a source of historical treasures. Thanksgiving and Christmas are traditionally times when families get together. A student aware of a topic early in the school year may have the advantage of discussing the topic with family members over the holidays.

Preparing the final bibliography for the paper or description is a common task. Students may need some help with this, and a class period in which students write or check the bibliographies for correct format is an appropriate classroom activity. Acquire multiple copies of a manual of style that includes how to do an entry from newspapers and interviews, and have all students use the same format. Students can exchange papers and proofread each other's written sections for format, typing, and grammatical errors.

Teachers who work only with one class may find it possible for the students to work on projects during class time over an extended period of time. Space shortage is usually a problem facing the teacher of several classes, thus it might be necessary to assign each class a day of the week when the students can bring their projects and leave them in the room all day. The remaining classes can continue with regular class assignments.

Recognition needs to be given to achieve steady progress toward a completed entry. Students can make sketches of their projects and outlines of papers and narrations. Grades can be given for such assignments. Credit can also be given for progress reports on work done at home. Students state what has been completed, what needs to be completed, and list problems. Problems of students may be discussed in class and suggestions given for solutions. When students have almost completed the entry, they should reexamine their initial list of the relationships between the topic and theme. Check to see that all of these relationships have been clearly made in the entry. One of the greatest difficulties students have is making the relationship between the topic and theme evident.

Meeting deadlines is difficult for many students. Teachers should set class deadlines early enough so that entry forms, papers, and projects are completed before the actual deadline. Local History Day contests, presentations before civic clubs, or viewings for parents and those adults who have helped the students can solve the deadline problem. Such efforts also provide local recognition and practice in presentation. As in most competitive programs, experience provides an advantage. Students with the potential to be prize winners may take several years before attaining their ultimate victories.

Academic and emotional development comes with successful completion of a History Day entry, more so if the student also receives a positive evaluation from the judges. Teachers need to help students understand the evaluations from the judges. For those students whose entry is ready to advance to the next level of competition, a careful examination with constructive suggestions for improvement is a good class activity. All students gain by being exposed to an analysis of a project and by having to make suggestions for improvement. Teachers report that through such activities students learn to give and accept constructive criticism. Students advancing in levels of competition should be encouraged to make revisions to meet the tougher competition.

It is a sad fact of life that some students with excellent entries may not receive the positive recognition that they, their teachers, and friends think they should receive from the judges. These students need support in their disappointment. In the presenting of their ideas the students take a risk and their self-concepts can be hurt. A teacher should be prepared to give sympathy when needed, along with pep-talks and explanations for understanding the judges' comments.

For all of their efforts, teachers and students get much from entering the History Day Contest. Students learn about the topics they research. They also learn how to research and improve their skills in analysis and evaluation. They begin to view their regular classwork and textbook with increased analytical perspective and ask what primary data the authors have to support their conclusions. Students' self-confidence also grows as they take pride in doing their best. Increased participation and enthusiasm of the students are rewards for the teachers. As one of the participating teachers said, "I

wanted my students to get involved in the study of history. I have found that the best way is to require all of my students to enter a local History Day Contest."

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Courtesy The Clearing House *published by Heldref Publications, Washington, D. C.*

Projects displayed at a local contest.

Project entries at the National History Day contest.

A Student Guide to Reading Historical Documents

There is much current interest in helping social studies students at all levels learn better from their textbooks, that is, read them better, with more understanding and better retention of the material.[1] However, history teachers also want students to read and learn from historical documents. This enables students to practice thinking like a historian and using evidence appropriately.

Reading historical documents is a more demanding and complex activity than reading the packaged information in a textbook. Without guidance, students often flounder. We two instructors (one in history, one in English) developed this reading guide to help students identify the important features of a historical document. The study questions on this one-page guide can be used in the classroom in several ways. Duplicated and distributed, they can be the basis of class discussion, or they can serve as a preliminary writing assignment before a major essay, thereby providing instructors with an opportunity to monitor students' basic understanding and to intervene with help if necessary.

[1] For example, Barry K. Beyer in *Back-to-Basics in Social Studies*, Boulder: Social Science Education Consortium, 1977, and elsewhere; Stephen Botein, "Why Johnny Can't Name the 38 U.S. Presidents, or Is It 39?" *Harvard Magazine*, January-February 1980, pp. 56-59; Dan Donlan, "Locating Main Ideas in History Textbooks," *Journal of Reading*, 24 (November 1980), 135-140; Dan B. Fleming and Larry J. Weber, "Recognizing Point of View: A Critical Reading Skill in the Social Studies," *Social Education*, February 1980, pp. 153-156.

Reading Historical Documents

Instructions: Read through the entire document and then answer these questions.

1. *Author* (s):

Who were they?

What was their authority? (Personal? institutional?)

What was their specialized knowledge or experience?

How would you describe the authors' tone of voice? (Formal, angry, respectful, other?)

2. *Audience* (s):

Who were the intended reader(s) or listener(s)?

Were there other readers or listeners beyond those originally intended? Who?

How did the audience affect the ways the author(s) presented ideas?

3. *Purpose*:

What was the explicit intent behind this document? (To do what? Or cause what to happen?)

What was the relation between this intent and other policy or practice?

Was there an implicit purpose, or hidden agenda, behind this document?

Who benefited, directly or indirectly, from the policy reflected in the document?

4. *Context*:

What were the date and place of the document?

What was the interval between the initial problem or event and this document which responded to it?

What medium or form was the document communicated through? (Newspaper, government record, letter, other?)

Where was the document written and read?

What were other events or conditions at the same time that could have affected the reading or writing of the document?

5. *Meaning*:

Is there any ambiguity in the literal meaning of the document? Which words?

Are there striking omissions in the document? How does this affect its meaning?

Does the organization of ideas or the repetition of themes in the document suggest those that the writer(s) believed most important?

Are there any confusing terms in this document? Which words?

Can you detect bias in the choice of any words or terms? Which?

Can you detect any underlying assumptions (of values or attitudes) revealed in any loaded remarks or passing remarks? What?

Can you sense any contradictory or conflicting attitudes or issues expressed in the document? What?

How does the form or medium affect the meaning of this document?

6. *Corroboration*:

Do other sources support this document? How do other documents from this period illuminate or contradict this document?

7. *Reference Sources*:

If you need additional background information to answer these questions confidently, which reference sources could you consult?

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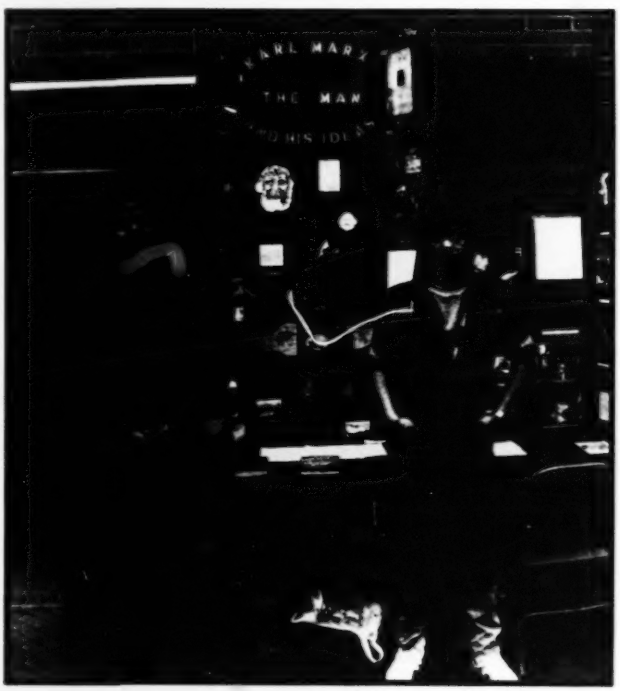
National winner, Junior Individual Projects.



District winners in the Projects category.

Teaching with Ada Millington's Diary

Thursday, May 1. It rained quite hard on us last night, after which the wind blew a perfect hurricane. It is very cold this morning. We passed through Drakesville which is a neat, though small place. A little dog followed us from here, which the men honor with the name of "Pretty." We stopped for dinner about a mile from Drakesville. Our road is mostly over broken and rolling prairie. The weather is more moderate than it was this morning. We traveled about 18 miles today. I have just gathered, near where we have stopped, enough wild onions for supper tonight.[1]

The above is an excerpt from the diary of 12-year-old Ada Millington, who crossed the plains in 1862 from Keosauqua, Iowa, to Santa Rosa, California. Almost every day for five months, Ada wrote a page or so in her diary depicting what she saw along the way and noting the daily routine of the wagon train. She described the rivers they forded, the deserts they crossed and the tall rock columns eroded into chimney shapes they saw on the windswept high plains. She noted each contact with the diversity of people who already inhabited the West—traveling bands of Indians, stage coach drivers, soldiers at Fort Laramie, homesteaders and people in other wagon trains. The diary describes the frustrations and inconveniences of traveling in the cramped space of a covered wagon. Most significant of all, it reveals what it was like to have been a 12-year-old nearly 125 years ago.

Ada Millington's diary proved to be a versatile teaching tool in our elementary classrooms. Teachers who think of historical documents as musty and lifeless relics from the past need only become acquainted with historical diaries to put that stereotype to rest. Our students found the diary of this young girl anything but dull and dry. Ada's diary helped break down the barrier of time, transporting students and teachers alike back into the past. As teachers, we found the diary to be a gateway to innumerable activities. It helped us expand the social studies curriculum by incorporating reading, mathematics, language arts and fine arts. Unlike the rigid curriculum dictated by textbooks, the diary can be adapted to the needs of students at various levels of ability. And it worked well in two different teaching situations.

Holding Students' Attention

Lillian Valle-Condell used the Ada Millington diary in her work as an oral language resource teacher in a racially mixed inner-city elementary school. Within the past five years, her school district in Richmond, California, has received a large influx of refugee children from Southeast Asia. Her primary goal in creating weekly language lessons is to focus on the needs of the limited-English speaking students while trying to motivate the fluent speakers.

Because she meets only once or twice a week with each class, an approach that quickly attracts and holds the students' attention is essential. Her use of a child's diary as the basis for a 5th grade lesson on the westward movement across America proved to be an effective way of quickly involving the students, while maintaining a high level of interest throughout the lesson.

The fact that Ada's diary was a travel diary made it especially useful in a school district with such a large proportion of recent refugees. It was easy to find similarities between Ada's journal and the students' experience. As Ada wrote on April 29, 1862, in the first entry in her diary:

Today we started for California. The weather is delightful. Having to pack some of the wagons and bid goodby to friends, we did not get started until 11 o'clock. Not until we were seated in the wagon and were saying the last *farewell*, and taking the *last* look at our dear old home and weeping neighbors, did we realize the magnitude of our journey.[2]

The students were encouraged to remember similar experiences and to express their feelings about moving to a new place. They also discussed the expectations that preceded their arrival at their new homes. This approach worked well even in a classroom of children from diverse backgrounds. Children who faced the trauma of moving into a different neighborhood, or a different state, and those who came from halfway across the world found they shared something in common with Ada Millington and with one another. Using the diary in this fashion was also an excellent way to stimulate teacher-student and student-student communication. Eliciting language orally allows any teacher to learn as much about a particular child as the child learns from the teacher.

The children found it easy to establish connections between Ada's experiences and their own daily lives, making the distant past seem much less remote than it was before. Even the most recently arrived of the refugee children, the Southeast Asians, found that they had things in common with Ada. One point of contact between them was the animals used in the wagon train.

We have four wagons [Ada noted], two of which are drawn by oxen; one by mules, and another by horses. . . . We have six cows, three calves and two loose horses, which some of the men will have to drive.[3]

Water Buffaloes

As the class talked about oxen and what they must have looked like, a Vietnamese girl explained that her family had used animals similar to oxen in her country: water buffaloes. We were all pleased to have her contribute to the discussion, as she had limited English language skills and seldom took part in class discussion.

Upon hearing her comment, several Laotian students began describing how the water buffalo was used in Laos to help the rice farmers plow their fields. This led to a research project for the Southeast Asian students, in which they compared their water buffalo and the ox, noting similarities in how the animals were used. I was delighted to see these otherwise reticent students become so animated when the subject focused on their homeland and its culture.

By giving the students the opportunity to talk about Ada and her experiences, the teacher was actually giving them the chance to talk about themselves. Children feel restricted when the textbook or the teacher dominates a lesson. They tend to withhold information. But once motivated to contribute to a group exchange, the points they are trying to make take precedence over their initial fear of speaking in public. They suddenly find themselves contributing freely to class discussion.

The use of the diary also helped students validate their own experiences. Finding similarities between Ada's life and their own enabled them to relate to Ada as a real person. And it was not long until they began to realize that they, like Ada, had lives and experiences that were memorable. Exploring a 12-year-old's journal from 1862 helped these 12-year-olds of the 20th century acknowledge the value of their own daily experiences.

At Columbus School in Berkeley, Karen Gordon used Ada Millington's diary in her 5th grade classroom. The students at Columbus come from a wide variety of socio-economic backgrounds. The school is racially balanced, with a large Hispanic minority. Karen's students represented a range of reading ability from 2nd grade to high school level. Although many students were recent immigrants to the United States, language was not a serious problem as it was in Lillian's classroom.

Karen found the diary a valuable resource for teaching required subjects in the school curriculum. The mathematics curriculum, for example, requires students to become familiar with concepts of distance and time. It also emphasizes the development of problem-solving skills. The distance that the wagon train traveled each day was a prominent feature in Ada's diary entries:

Saturday, May 3. We traveled 75 miles this week.[4]

Sunday, July 6. We stopped for dinner nineteen miles from Fort Bridger. We went on a mile or so farther and stopped for the night near a large horse train.[5]

Entries like these provided the basis for several problem-solving activities in math. Students were asked:

1) If Ada traveled 75 miles a week, how many miles did she travel in a day?

2) If she continued traveling at 75 miles per week, how far would she travel in two weeks? One month? One year?

3) Ada's wagon train stopped for dinner 19 miles from Fort Bridger, then went on one mile before stopping for the night. How many miles were they from Fort Bridger?

The following entry was used as the basis of a story problem:

Thursday, July 3. It would cost 75 cents per head to ferry the cattle across, so the men concluded to swim them over. . . . The wagon toll for crossing was $3.00 apiece.[6]

1) Find what it would have cost Ada's family to ferry their six cows and three calves across the river.

2) Ada's family had four wagons. Find the total cost for the family's wagon tolls on this day.

3) Calculate the total expenses that they might have to pay that day, including the cost of ferrying the cattle plus the wagon tolls.

Traveling with Ada

On month-long calendar frames, students were asked to record the daily events, weather and mileage mentioned in the diary. When Ada did not record how far her party had traveled on a particular day, the children were encouraged to estimate her mileage. As the children traveled with Ada across the calendar, awareness of time and sequencing gradually began to emerge. Ada's diary gives a concrete context for estimating that makes the skill meaningful to students. Distances they traveled were calculated and recorded, as well as the time it took and their approximate speed. The students tabulated how many miles they traveled and totaled their mileage at the end of each month. They were surprised to find out that by wagon it took Ada 20 weeks to cover what we travel in less than 5 hours by plane!

The diary also proved useful for teaching about the geography of the United States. A large wall map was used by the class to chart Ada's progress across

the country. Students followed the route by locating specific landmarks mentioned in the diary.

Monday, June 23. We crossed Sweetwater River on a risky looking toll-bridge and soon were obliged to stop for a few minutes while a very violent rain storm passed over. Soon after starting out again, we came to the celebrated Devil's Gate. We girls and Fred ascended to the top of these rocky walls . . . and from here we obtained an excellent view of at least a hundred square miles. Here I saw, for the first time in my life, clouds which were lower than we were![7]

Students listed the states Ada crossed then they compared her route with major highway routes across the country. For example, Interstate 80 through the Sierra Nevada, was originally the route taken by emigrants coming from Carson City to Sacramento. A relief map showing landmarks was made with strips of newspapers dipped in a mixture of water and wheat paste. Heavy plyboard served as the base. The map reinforced vocabulary, such as mountains, rivers, canyons, plains, and gave students a three-dimensional perspective of the terrain.

The diary format by definition lends itself to teaching and reinforcing sequencing in reading. Different portions of the diary can be photocopied and distributed to small heterogeneous groups. Ada's diary can be used to learn such basic skills as vocabulary, main idea, inferencing, drawing conclusions and predicting.

Writing activities are a natural extension of teaching from a diary. Following Ada's example, teachers and students can keep diaries to record daily activities at school and at home for the entire school year. The children can be encouraged to keep a log or a journal of special events and trips, real or imaginary.

Letter writing is a must, and what better way to practice than to have students write letters that Ada might have written and sent back to a friend in Iowa.

Wednesday, May 14. We went on a mile and came to Nebraska City. Here we found some letters awaiting us, for we had directed our friends to write us at this place.[8]

Leaving a message on a rock for someone who will be passing by later on is a writing activity that students of all abilities enjoyed.

Sunday, June 8. Pretty soon after starting we came in sight of Court House Rock. . . . We ascended to the top, which is about 240 feet from the ground. From there we had a beautiful view of the surrounding country. . . . We carved our names on the top of the rock and then returned to camp.[9]

This famous landmark had also served as a "Post Office," where messages were left in carved-out holes for friends that followed.

To generate lively discussion and brainstorming of ideas, the following questions were asked:

1. What things would Ada have found and saved along the way to remember her trip?

2. What would you collect and save if you had been in Ada's party?

3. Imagine that you have one suitcase to take on the trip and little time to decide. What would you take?

For the teacher interested in drama, Karen and Lillian suggest role playing Ada and the members of the wagon train party. Props, scenes and dialogue can be based on actual events or fantasized versions.

In order for students to become involved in the diary, their imaginations need to be filled with visualizations of the journey. One of the most direct ways to teach using Ada's diary is to show and share photographs or illustrations from textbooks and children's literature. Encyclopedias and dictionaries are extremely useful for providing clear pictures with simple descriptions of animals, places and objects seen and used on the trip. Whenever possible, it is advisable to bring in tangible objects, such as tools, cooking utensils or articles of clothing, to engender questions and discussion.

Lillian brought a cow's skull to class to expose the students to an item commonly found along the overland trail in Ada's time. After eliciting vocabulary like "skull," "bone," "forehead," "eye sockets," "temple," "teeth," and "jaw," she had the children feel for the corresponding parts on their own heads. They were eager to feel the skull and identify which areas were smooth, rough, and hard. As the skull was being touched and viewed, the students were to think of questions. Together they formulated some, then gave possible explanations for the following: What is it? Where did it come from? How did it get that way? How and why did it die? How old is it?

Large art books of paintings by U. S. artists Georgia O'Keeffe[10] and Charles Russell[11] provided them with visualizations of western landscapes and a sense of the environment. An art lesson stemming from this activity was for students to draw the cow's skull as a still life, then use the paintings as references for the background. They were delighted to discover that an artist as well known as Georgia O'Keeffe had given cows' skulls a prominent place in some of her paintings.

Any curriculum should reflect all types of students and their unique learning styles. An integrated teacher-made curriculum based on primary source material directs the students toward a sense of themselves and their past. But time and exposure to the material should be allowed so students realize that history is real– that Ada was a child who really lived!

Notes

[1]Ada Millington, "A Journal Kept While Crossing the Plains," *Southern California Quarterly*, ed. Charles G. Clark, 59 (Summer 1977): 22.

[2]*Ibid.*, 21.

[3]*Ibid.*, 21.

[4]*Ibid.*, 24.

[5]*Ibid.*, 152.

[6]*Ibid.*, 150-151.

[7]*Ibid.*, 144.

[8]*Ibid.*, 28.

[9]*Ibid.*, 41.

[10]Georgia O'Keeffe, *Georgia O'Keeffe* (New York: Viking Press, 1976).

[11]Frederic G. Renner, *Charles M. Russell, Paintings, Drawings, & Sculpture*, rev. ed. (Fort Worth, TX: Amon Carter Museum of Western Art, 1974).

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A National winner poses proudly.

Judges are an integral part of the National History Day program.

Developing Historical Papers

The Historical Paper

History paper judges are usually the most expert people at History Day competitions. These adults have been reading papers and marking them for many years, and they come to their task with critical eyes for content and form. In short, they invariably know what to look for in a research paper.

First, let's consider the matter of form. No paper submitted for judging should be messy. Follow the instruction booklet to the letter. Pages must be numbered. The number of words (count every word—even a, and, but, I, et al.) should not exceed the amount specified. Typically, there are twenty-five lines on a page and ten words per line. When a judge comes to page eleven or twelve, he or she begins to think about counting. Don't press your luck. Be under the amount by 40-50 words, at least! ! Footnotes, bibliography, and other citations should be proper and consistent. Kate L. Turabian's *Manual of Style* remains the authoritative source on this subject. Use it. Don't take a friend or even a teacher's word for it. Points taken off for form are completely unnecessary. If you make errors on this phase, the reader will automatically question your ability to research and write content.

One other word on form that requires comment is paragraph style and frequency. The two divisional winning papers in 1988 averaged two and a half paragraphs per page. This means that both writers developed an idea thoroughly, and then proceeded to the next idea. Paragraphs should neither be too long (too much development or rambling) nor too short (insufficient elaboration of an idea).

The content of any paper is often subject to the judgment of the reader. Note that 60 percent of your work is judged on content. Much depends upon your picking a topic that fits the theme and then, in ten pages or less, convince the reader that you have covered it thoroughly. There are some key points that judges will look for and you need to respond to them in your finished paper.

(1) Organization
   (a) Strong, focused opening outlining your theme and purpose.
   (b) A clear pattern of ideas that flow logically.
   (c) A conclusion that summarizes major points.

(2) Analysis
Do not relate one fact after another. The writing of history is analysis of events and ideas. Most papers do not contain enough analysis.

(3) Sources
Use primary and secondary sources. Judges do not usually count how many of each, but they will be conscious of how you use your sources and whether or not you rely too heavily on too few. Cite only those sources you have actually used. Anyone can run a computer search and stuff the end of a paper with bibliographical references. Judges will see through that ploy and probably deduct points.

(4) Do not add extraneous material. Most appendices only add bulk. Pictures are sometimes appropriate; and maps, where applicable, are often welcome. Too much brings into question whether the writer should have done a media presentation or project instead.

Finally, the simplest paper with the clearest theme and style will invariably do well.

Teachers working with students can be a rewarding and important part of preparing for History Day.

Historical Paper: A Quick Guide for Students

Steps To Writing A Paper

- o Choose topic
- o Take notes
- o Outline paper
- o Write rough draft
- o Write final draft

Components of a paper

- o Title page
  - Title of entry
  - Division/category
  - Name/grade
- o Table of Contents (optional)
- o Introduction with thesis statement
- o Body
  - Addresses theme
- o Conclusion
  - Logically follows from thesis statement & body
- o Footnotes/Endnotes
  - Numbered consecutively
  - Proper form/placed correctly
- o Supplemental Materials (illustrations, maps, charts, etc.)
  - Neatly done
  - Appropriate to topic
- o Bibliography
  - Annotated
  - Alphabetical order
  - Proper form
  - Primary/secondary sources included
- o Writing Skills
  - Punctuation/capitalization correct
  - 1 inch margins
  - Typed/handwritten neatly
  - Spelling checked
  - Cohesiveness/fluency
  - 1500-2500 words of text (excluding supplemental materials)
  - General appearance of paper

Article Courtesy
Constitutional Rights Foundation

National winners in the Junior Group Performance category.

Creating a Media Presentation

Media presentations for History Day can be an exciting and innovative way of sharing historical research. Although students accept these media as an everyday part of life, they are not always aware of the steps necessary to create a good finished project.

Media format for History Day must follow certain guidelines which are outlined in the handbook. It is essential that every student and teacher be familiar with these before beginning the project.

BEGINNING THE PROJECT

In choosing a topic it is important that the subject fit the History Day theme for that year. One technique is to have students brainstorm (pool their ideas) about possible subjects. They may ask who, what, when, where, how and why. The topic should be specific enough so that it can be researched for the information and whatever visual effects will be needed. Once the topic is chosen, the research begins. Depending on the format, the students will begin to look for pictures, articles, books, relevant personalities to interview, historical sites, costumes, and music, or possible sound effects. Research skills can be sharpened in school or county libraries or in the community. Some topics, such as local or regional history, often prove to be the most successful as students often come to be involved with historical societies, research libraries and other key members of their community. Their knowledge of what history is takes on a new meaning as it becomes very personal.

As students continue to research their topic, they should be encouraged to discuss the direction in which they see their project going. About halfway through, they should have a good idea of the medium the project will use. When this decision is made, the project will take on new excitement.

THINGS TO KEEP IN MIND

Several things need to be kept in mind for the teacher working with the History Day students:

- Encourage students to use media that you or someone else in the school is willing to teach them. Don't set the students adrift. Frustration may set in, and their project will fail.
- Try to have students find a media format that fits the topic. They need to do this in a logical manner. They should look at the available research material, memorabilia, topic and accessible audio-visual equipment.
- The expertise, age and maturity of the student also play an important role in deciding on the format and depth of the presentation.
- Research techniques and methods will vary with the grade level and the nature of the project. But students will find, when directed and inspired, that a sense of adventure and challenge develops as they research their project. Pieces will gradually fill in and, like a jigsaw puzzle, the whole picture will begin to take shape. The projects will take on new meaning and you will soon have a room full of historical detectives.

STORYBOARDING

Storyboarding is an important part of the media process. This is a technique used by visual arts writers and directors in helping them decide which picture will best suit the script.

When students have done their research and have written a good script, have them divide the script into segments with appropriate slides, video segments, etc., drawn in (see the separate sheet for example). This is essential to do as it lets students see which visuals fit best, those that still need to be made, what songs need to be recorded, or what costumes, make-up, signs, etc. need to be made.

FINALIZING THE PRESENTATION

When final scripting is done and the visuals and sound are ready, the History Day project is nearing completion. In a slide/tape presentation, several trial runs need to be made. This will help eliminate any "bugs" that may have been missed previously. Things to look for when reviewing the presentation:

- too much narration
- music that doesn't match the slide or narrative
- not enough change in pictures
- not enough variety in pictures
- too much "fluff" and not enough historical research

Remember, this is a history competition, not a film festival! <u>The quality of the historical research must be the essence of the presentation.</u>

Before the final product is ready, share it with some "outsiders" and have them critique it. Ask for constructive criticism and their feelings about it

overall, as well as comments on the historical content in particular. Those comments can help to finalize the production.

SOME PROBLEMS TO SOLVE

Video presents another problem: editing. Storyboarding can help eliminate this, but often the students will overshoot one scene, cut short another. When replaying the tape, watch for the following:

- repetitious scenes
- poor lighting
- panning too fast
- fuzzy focus
- not enough variety of shots (long, medium, closeup)

Again, critiquing by someone else is really necessary. What you know and understand about the topic may not come across to the audience as clearly as you think. The narration is the essential part of the presentation. The voice should be clear and pleasant, with all the words correctly pronounced. If music is used in conjunction with the presentation, make sure it is not louder than the voice.

The paper that is handed in to the judges should reflect the enthusiasm and research that went into the presentation. Be sure to include the relationship of the topic to the theme, some discoveries that were made while doing the research, why the topic was chosen, and an annotated bibliography. This last item can be another way of showing the uniqueness of the research and the importance the materials played in the investigation of the topic.

One last component of the media presentation that needs to be addressed is that of the copyright laws. When you write a term paper you must acknowledge the references you used. The same goes for the media presentations. Anything done by another person must be given credit. Plagerism is an important word to remember when writing or producing something for History Day. Check with your local school district, county audio-visual director, or school librarian as to the specific problems that may arise concerning this issue.

Media presentations can be a very rewarding method for some students to use for History Day. Giving them this option may be just the impetus to develop a successful entry.

PREPARING A MEDIA PRESENTATION

1) **Choose a topic** — One that interests you and will work well as a media presentation.

2) **Research the topic** —
   - o Use primary and secondary sources
   - o Take notes (be sure to include all bibliographic information)
   - o Write thesis statement, supporting statements and conclusion

3) Prepare outline of areas you want to be covered, photographed, drawn, input into a computer, etc.

4) Prepare a script - Keep it reasonable in length and in line with available visuals.

5) Prepare a story board - (samples included)
   - o Scene by scene with script text for each
   - o Keep track of songs, costumes, artifacts, signs, etc. that will be used

6) Draw pictures, gather materials to be photographed - shoot film, video tape.

7) Run through pictures with script, time the presentation. Make sure pictures and script make sense together.

8) Make the audio tape or do voice over on videotape. If background music will be used have it prepared on tape ahead of time.

9) Review completed presentation, keep in mind the following:
   - o The 10 minute time limit
   - o The match of music, voice, and visuals
   - o The length of time one picture remains on the screen
   - o The historical quality of your presentation
   - o The History Day rules for a media presentation

10) Correct any problems.

11) Share finished product with "outsiders" for a constructive critique.

12) Finalize paper — checking for correct grammar, spelling, length, correct form of bibliography and title page.

INTERVIEWS WITH THE JUDGES

When students hear that they must be interviewed by the History Day judges, fear sets in. You need not let this happen. Judges are chosen for their love of history and their interest in you as a student, and not to scare you. Your "interview" is an opportunity to tell the judges what you have learned by doing your project.

Your greatest strength for the interview is being interested in your topic. Your enthusiasm for the entry carries over to the judges, but don't try to overwhelm them with your knowledge.

The questions will not be difficult, usually dealing with why you chose the topic, how you did the research, what you got out of the project, and specific historical items on the entry.

If you understand what you did and the conclusions you reached, you will sail through the interview.

Courtesy Constitutional Rights Foundation

If you should get a question you don't know the answer to, just say so. The judges will not think less of you for being honest. Sometimes trying to make up an answer is worse. Often the judges are happy and eager to share their knowledge with you or suggest how you can research the subject further.

Preparing for the interview can be easily accomplished. Ask an adult to look at, listen to, view, or read your entry. Then have them ask you some general questions. They need not be historians, or history buffs to be interested in what you did. But you can be sure they will want to know more about your topic.

Make the interview fun and a time to learn more about your subject. Often a member of the judging team will be an "expert" in your subject or era, so don't be afraid to ask them questions or advice on further research. Why not take this opportunity to discuss your project with someone who knows?

National winners in Senior Group Media category.

Creating a Successful Performance

Preparing Performances

Participating in a performance, whether individual or group, can be one of the most exciting ways to enter the National History Day competition. It is the only category in which you present your research "live." The performance must verbally and visually depict your major thesis and its adherence to the national theme.

Before beginning your research, decide whether you would like to produce an individual or group performance. Keep in mind that some topics will be better with only one performer; others will be more effective with a group. Remember that an individual performer will have to produce the entire 10 minute performance alone. You must be able to memorize your entire script and be able to hold the attention of the audience. If you are in a group performance, you will need to determine the number and type of characters needed to communicate your major ideas. As you begin your research, you may find that some characters will assume more importance than others. Keep in mind that you must keep some balance among your characters and the amount of time they are actively involved on stage.

1) Choose a topic - Choose one that interests you and will work well as a performance. Can you "imagine" how one or more characters could communicate the major ideas of your topic?

INDIVIDUAL PERFORMANCE - Can you envision how *one* person can communicate your ideas? Can your performance effectively relate your major ideas without using other performers?

GROUP PERFORMANCE - Can you visualize how two or more persons can communicate your ideas? Can you find others who will have "stage presence" and will be able to perform "live" before an audience? Does the topic interest the others who might want to work with you?

2) Research the topic - Use the best primary and secondary resources available.

Using notecards, write important facts or quotes which you feel might be important to your performance. Be sure to include all bibliographic information on your cards.

Write your thesis statement, supporting statements, and conclusion. Imagine how these might become part of your performance.

3) Prepare a script - "Brainstorm" how the theme should be presented in the performance. If in a group, have each member describe different ways that necessary characters might interact. Remember that your performance must reflect your thesis statement, supporting ideas, and conclusion. Everything that the judges see will be "live" and must relate to the theme. They will not be able to review a project backboard to determine how you depicted the theme!

Write several drafts, experimenting with different actions or characters. When you or your group have decided on the best approach, begin to run through the script to see that you have made the best use of your allotted time. (It is best to aim at performing no longer than nine minutes, for audience reaction can affect your timing.)

4) Prepare your set - "Brainstorm" the different types of sets which might assist you in creating a mood or depicting your theme. Is there a prop which might be integral to your story? (Keep in mind that some productions can be very effective without lavish sets. Also remember that you will be traveling with your set and placing it on the stage yourself.)

5) Prepare your costuming - Determine the type of costuming which will enhance the mood you are creating. Make the costuming as authentic as possible. You need to be able to move easily in whatever you choose. (Keep in mind that some productions can be very effective without fancy costumes!)

6) Prepare your blocking - To "block" a performance is to determine where you or your group will stand, will move, and/or relate to your set. You need to be sure that you think about your movements as you decide what type of set you will design.

Again, "brainstorming" all of the various types of movements on stage can be helpful. Begin to experiment with different actions as you read your script aloud. Be sure that your actions support the mood you are creating and are not distracting. (Keep in mind that some performances can be quite striking with little or no movement. There is no need to swing from the chandeliers!)

7) Practice, practice, practice - Work on your delivery. Speak clearly and pronounce all words correctly. Practice "projecting" your voice(s) so that your audience can hear every word. No one will be able to judge how you have met the theme if they can not hear

or understand you! Practice with your sets and full costume as often as possible.

8) Videotape your performance - Watch for problems in your delivery and in how you move around your set. If you are in a group, watch to see that you are working together and not detracting from another's lines with unnecessary movement. Look for problems such as walking in front of one another when the other performer is talking.

This is a good time to ask a teacher to view the performance with you. Constructive critiques can be very helpful!

9) Finalize your paper - Check for correct grammar, spelling, length, bibliography, and title page.

You are in the only "live" category of the competition. You must make a lasting impression in your nine or ten minutes. Be sure that you have communicated your thesis and its relation to the theme in your allotted time. Your research must show. The most dramatic or best comedic timing is not enough if your underlying research is weak. As you can see, this category can be one of the most challenging, as well as the most rewarding!

Recovering History through Dramatic Portrayals

Terms and Techniques to Know

Drama v. Theatre - Drama is concerned with the logical behaviour of human beings; theatre is concerned with the rearrangement of that behaviour in order to give an illusion of logic. (Way 1967).

In doing drama we imagine the story, engage with its struggle, with its unfamiliar concepts, associate our own experience to it, and fill up its shape with our particular interpretation. (Haine 1985)

"The One Big Lie" - willing suspension of disbelief that we are at this moment in an agreed-upon place, time, and circumstance and are together facing the same problem. *Crucial* to the success of drama. (Heathcote in Wagner 1976)

Characters - The teacher must choose scenes with characters and action that the students can sustain and that they are likely to find interesting and playable. (Wright 1985)

Action - It is essential to discriminate between controlled but flexible action and what may be uncontrolled chaos or too rigidly controlled noncreative doing. (Wright)

Playable dramatic action - a dramatic transaction which contains tension, conflict. A scene in which some problem needs to be solved, some conflict is being resolved.

Reflection - the frame through which students are taken out of the action of the plot and put into the action of the theme. (Morgan and Saxton 1985)

Heathcote often stops the drama or enters it in role and drops its level, demanding reflection on what is happening. (Wagner 1976)

-the opportunity for students to reflect on themselves and the issues and problems which are raised in the drama. Can occur during discussing, thinking, speaking, writing, reading, or drawing. (Verriour 1984)

Finding material through the Brotherhoods - the process of identifying material for drama by changing the external events of a situation, but keeping the inner experience constant. Because drama concerns the relationshps among people, there are many different external experiences which allow students to draw parallels to all those who have been in the same situation. (Heathcote in Wagner 1976)

Building a History - Students make up a background for themselves by composing answers to questions about their character's name, age, attitudes, education, origins, family, etc. (Tarlington 1985)

Teacher-in-role - the teacher takes on a role in the drama where he does not need to be the center of the action, but where he can help maintain the drama in motion. (Heathcote)

Voice-over - The teacher controls as she instructs in the present tense; the students carry out the instruction. (Morgan and Saxton 1985)

Teacher-questioning - (out of or in role) - Teacher questions posed during the drama to keep it moving.

Branching questions - a teacher-questioning technique in which the students are given the chance to select from two alternatives. The students make the decisions. The teacher helps them by limiting the choices. (Heathcote in Wagner 1976)

Mantle of the Expert - the teacher assumes a fictional role which places the student in the position of being "the one who knows" or the expert in a particular branch of human knowledge. (Heathcote 1985)

What if . . . ? - looking at events in history and examining what might have happened if they had turned out differently. What would life be like if . . . ? (O'Neill 1985)

ACTIVITY No. 1

Reading and discussing a play from the formative period: *The Contrast* by Royall Tyler

Background Information:

Royall Tyler wrote *The Contrast* in 1787 during a brief visit to New York City where he had gone from his native Massachusetts in pursuit of some fleeing Shays rebels. It was the first drama by an American to be performed several times, was quickly printed in an edition to which George Washington subscribed, and remains the only eighteenth century American play to be frequently reprinted and occasionally presented on stage.

Son of a merchant, Tyler was known as a wit and a blade while a student at Harvard. John Adams broke off Tyler's engagement to his daughter because of reports of the young man's drinking and his fathering the child of one of the university's cleaning girls. He became a successful lawyer, but continued throughout his life to write novels, plays, poems, and popular songs. He moved to Vermont and long served until his death in 1826 as Chief Justice of that state's Supreme Court.

Advance Work:

Assign students to find out something about the various references made in the play: Shays' Rebellion, Cincinnatus, Richardson's novels, Chesterfield's letters, Montagu's and Mandeville's theories, etc.

The Players:

Individual students who take on the roles of the characters in *The Contrast* .

Procedures:

Assign roles in those selections from the play to be read aloud in class.

Allow time for rehearsal because the language is old-fashioned and somewhat difficult, especially the dialect.

Hold an in-class reading of the selections. Students may remain at their desks or you may have them arranged in seats at the front of the class, Reader's Theatre style.

Discussion of the issues raised in places should interrupt the reading at intervals, in which the teacher encourages the students to think about the implications or ideas presented.

Explanation of references should occur in the pertinent sections.

Goals:

Students will attempt to read and speak eighteenth-century style language effectively.

Students will learn about historical references within the context of a drama of the time period.

Students will discuss various issues as presented by characters whose lives they affect.

Possible Follow-up Activities:

Students attempt to re-create the style of language used in *The Contrast* by writing a short scene or speech of their own.

Students translate a scene from the play into modern English and present it to the class.

Students research and design costumes and sets that could be used in a production of *The Contrast* .

ACTIVITY NO. 2

Using the "Brotherhoods" technique to have students experience some of the problems involved in trying to establish an effective system of self-government.

Background Information:

Set the scene for the students by telling them that for the first half of the school year they had a mean tyrant of a teacher named Mrs. George. Elaborate on the harshness of existence in her classroom and let the students add to the list of her bad qualities.

Because of the students' efforts against her (letters, petitions, walk-outs, strikes . . .), Mrs. George has refused to teach this class and the school does not have enough money to hire a substitute for the remaining 5 months of the school year.

The superintendent of schools has decided to use this class as a test case. If these students can show themselves capable of establishing and maintaining an efficient self-government that allows learning to continue, more classes throughout the system will be allowed the freedom to direct their own learning.

The Players:

Students in a high school class, some liberal, some conservative.

The Superintendent of Schools who visits the class to describe their task of drawing up the regulations of their self-government (Teacher-in-role).

Procedures:

Establish the who, what, and where of the scene with the students. Ask some branching questions so that they make some of the decisions about the circumstances of the drama:

- o Are you an English or a History class?
- o Are you juniors or seniors?
- o Is this drama to take place in 1986 or 1969?

Establish the conflict: How do we maintain a favorable climate for education while still respecting each individual's freedom?

Begin the drama by playing the Superintendent who addresses the class regarding his expectations of them. Present them with the list of the following problems to which you want their solutions:

- o How will you continue to learn the necessary material, achieve the course objectives, without a teacher to direct you?
- o How will you keep up with your peers who do have teachers to direct them?
- o What regulations do you agree should be enforced?
- o How will you maintain order and enforce regulations when no one is "superior" to anyone else?
- o What ways do you have of disciplining people who break regulations?
- o How will you keep records? How will you receive grades?
- o How do the rights of each individual compare to the rights of the group?

The Superintendent leaves the classroom and the students proceed with the drama.

Let the drama continue, stopping for reflection, questions, re-direction, as necessary.

Goals:

Students will see the need to select someone as moderator, secretary, vote counter, etc., in order to make progress.

Students will have to make compromises on some issues.

Students will experience the many problems involved in getting many personalities to agree on one issue and then getting what was agreed upon written down on paper.

Students will see how this experience parallels that of the Founding Fathers at the Constitutional Convention.

Possible Follow-up Activities:

Have students appoint a committee on style to put their completed document in proper literary form. Produce a final draft and hold a signing ceremony.

Discuss the problems, frustrations, and triumphs students felt when working in the drama. Make connections between their problems and resolutions and those of the writers of the Constitution.

Discuss the importance of good leaders - what qualities do they have?

Discuss the effect of a good speaker presenting a good argument to the group.

Have students, in-role, write a letter to a friend describing what their class is doing. This letter should contain both factual information and editorial comments.

ACTIVITY No. 3

Historical debate about the issues of the need and nature of public education in a democracy.

Background Information:

Thomas Jefferson and Robert Coram offered two of the earliest arguments for a more general system of education after the nation achieved its independence. Their concerns show a developing sense of the need for education for all in a democracy, but also suggest differing visions of what form this training should take.

Advance Work:

Students should read Thomas Jefferson's plan for education from *Notes on Virginia*, 1783, and Robert Coram's *Political Inquiries* to which is added a Plan for the Establishment of Schools, 1791.

The Players:

Thomas Jefferson

Robert Coram

A property-owning spinster who feels there should be no taxation without representation and has a general hostility to expecting people to pay for educating the children of others.

Poor parents

Wealthy parents

Other citizens (Students may create their own histories)

Debate moderator-played by the teacher

Setting:

A town meeting in Green Hollow, Vermont where Coram and Jefferson have come to present their views to citizens considering setting up an educational system.

Procedures:

As debate moderator, the teacher sets the scene by introducing the speakers to the citizens. Each speaker will present his views and then take questions from the floor. Students, in character, will question and argue with the speakers and one another.

The debate moderator can keep the drama moving by encouraging discussion while keeping order.

The teacher will encourage reflection during and after the drama, about the issues and problems raised in the drama.

Goals:

Students will learn about the differences in Jefferson's and Coram's positions on public education.

Students will feel some of the tension involved in trying to set up something that we take for granted today.

Students will give some more thought to the potential and problems of public education.

Possible Follow-up Activities:

Write a newspaper account of the Green Hollow Town Meeting. Factual or editorial.

Hold a "What if. . .?" discussion or drama. What if we had never established a public education system in the U.S.?

Write a position paper on public education.

A National winner in the Senior Individual Performance category.

Using drama to learn about the Fourth Amendment and Students' Rights

Background Information:

The following dramatic activities are based on the events surrounding the recent Supreme Court case *New Jersey v. T.L.O., a Juvenile*. The January, 1985 issue of *Social Education* analyzes the case.

Advance Work:

Prepare the following written scenario which four students will use to re-enact the incident that provoked the case:

Ms. Chen, a teacher, walks into the student restroom and finds two students, Teresa and Ann, holding lit cigarettes. Because their action violates school rules, Chen takes the girls to the office of Assistant Vice Principal Mr. Choplik.

When Choplik asks the girls if they have been smoking, Teresa denies it and further claims that she does not smoke at all.

Choplik then asks Teresa to come into a private office and he requests her purse, which she hands to him. When he opens it, he sees a package of cigarettes and a package of rolling papers for cigarettes. Teresa denies that these belong to her.

On the basis of experience, Choplik knows that rolling papers indicate marijuana, and when he looks further into the purse, he finds marijuana, drug paraphernalia, $40 in one dollar bills, and documentation about Teresa's marijuana sales to other students.

Mr. Choplik then calls Teresa's mother and he notifies the police who press charges.

Allow the students to read through the scenario and then have them create the dialogue and action for the rest of the class.

Questioning:

After this brief presentation, question the class regarding their feelings and opinions about what happened.

o Was the Assistant Vice Principal within his rights?

o Were the student's rights violated?

Also, question students to find out how knowledgeable they are about the Fourth Amendment, incriminating evidence, the exclusionary rule, *in loco parentis*, the ACLU. Provide explanations when necessary.

Procedures:

During this questioning period, ascertain:

o Who is sympathetic to the school official's position?

o Who is sympathetic to Teresa's position?

Break the class into two groups accordingly.

Instruct the first group that they are to take on the roles of members of a students' rights group who try to convince Teresa to fight back because her rights were violated.

Instruct the second group that they are to take on the roles of school officials who meet with Mr. Choplik to offer support for his actions.

The groups work in role simultaneously. Each group is to come up with a list of strong arguments for its position.

Begin the meetings. If necessary, provide an impetus for keeping the drama in motion by employing the technique of teacher-in-role:

o Teacher plays the principal who meets with members of the students' rights group who want Teresa to take action against the school because of the search - Principal voices opposition.

o Teacher plays ACLU member who meets with school officials and Choplik to protest the violation of Teresa's constitutional rights.

When the two groups have prepared their arguments, announce that the principal has agreed to a meeting between 3 or 4 representatives from each side. The groups choose representatives who will attend the meeting and discuss the problems with the principal and each other.

Goals:

Students will know what the Fourth Amendment guarantees and will form opinions about how it applies to juveniles in school.

Students will realize how much they do or don't know about their rights regarding school searches.

Students will experience the tension involved in the conflict between an individual's rights and the maintenance of a school environment conducive to education.

Possible Follow-up Activities:

Give the students a day to research and strengthen their arguments and resume the drama.

Assign students to find out the Supreme Court's ruling in *New Jersey v. T.L.O.*

Assign chapters in *Kids in Court* by Sam and Berly Epstein, especially "The Case of M.M."

Read the ACLU's handbook *The Rights of Students*.

Write either attorney's closing argument for this case. Perform as a monologue.

Drama in Education: A Bibliography

• Gilles, E. *Creative Dramatics for All Children.* Washington, DC: Association for Childhood Education International, 1973.

A book which lists and describes practical methods in creative dramatics. Includes six basic principles for using creative dramatics.

• Henry, M., ed. *Creative Experiences in Oral Language.* Urbana, IL: National Council of Teachers of English, 1967.

This work covers creative dramatics for children as well as creative experiences in oral language. Emphasis is on the need for and how to attain involvement of many children.

• "Learning, Knowing, and Languaging in Drama: An Interview with Dorothy Heathcote." *Language Arts* 60 (Sept. 1983).

Language Arts interviews drama educational specialist Dorothy Heathcote on drama as a way of learning and knowing that is different from most other ways. Ms. Heathcote discusses drama as a link between the informational and inspirational ways of knowing. She discusses the teacher as inductor for some of society's values, as collaborator with students, and as a journey-maker.

• Lowndes, B. *Movement and Creative Drama for Children.* Boston: Plays, Inc., 1971.

A practical work with explanations and instruction on conducting movement and creative drama with children. Sensory awareness, body awareness, mime, verbal drama improvisations, and creative movement exercises and activities are presented and described.

• McCaslin, N. *Creative Dramatics in the Classroom.* New York: David McKay Company, Inc., 1974.

A practical guide for including creative dramatics in classrooms, camp programs, community centers, and recreational programs. Dr. McCaslin reveals her philosophies, values, and techniques, as well as rationale for creative dramatics, specific objectives, exercises, and procedures.

• Myers, M. and R. Frasher. "Creative Drama Belongs in the Middle School." *Middle School Journal* 15 (August 1984).

The authors contend that creative drama is unjustly denied to students in the upper and middle grades because it is associated with primary classrooms. They provide a rationale for the use of creative drama with older students by discussing its physical, social, cognitive, and emotional benefits. The teacher's role is briefly discussed and some examples of creative dramatics in Social Studies and Science classes are given.

• O'Hara, M. "Drama in Education: A Curriculum Dilemma." *Theory Into Practice* 23 (Autumn 1984).

This article explores the role of drama in education (beginning with a brief history from 1917 to the present) and focuses on drama's problematic curriculum standing today. Many references to the writings of authors renowned for their works about educational drama. O'Hara feels that drama's most important curriculum role is its function as a learning process.

• Siks, G. *Drama With Children.* New York: Harper and Row, 1977.

The author's intention for this book is that it serve as a guide for those persons concerned with drama as an art in children's basic education. It is aimed at teachers of preschool through sixth grade, but contains lots of valuable information about drama processes, concepts, structure, goals, and learning experiences for all teachers.

• Stewig, J. *Spontaneous Drama: A Language Art.* Columbus, OH: Charles E. Merrill Publishing Company, 1973.

The purpose of this book is to convince teachers that all children should have regular experiences in spontaneous drama in the classroom. The book details carefully what spontaneous dramatics is, how it is done, and why it should be part of the elementary curriculum. Chapter 3 deals with the characteristics of the leader.

• Verriour, Patrick. "The Reflective Power of Drama." *Language Arts* 61 (Feb. 1984).

Verriour asserts that thought and reflection, not physical action alone, are central to the dramatic experience. He presents evidence and arguments which maintain that teachers who value students' own reflections and contributions will allow them to gain greater control over their thinking in their oral and written communication with others.

• Verriour, P., ed. "Educating Through Drama." *Theory Into Practice* 24 (Summer 1985).

This issue of this educational journal is a symposium of eight articles about the uses of drama in

the classroom. One article is entitled "Preparing Teachers to Put Drama in the Classroom."

• Verriour, P. "Creating Worlds of Dramatic Discourse." *Language Arts* 63 (1986).

This is an article which discusses working in the presentation mode in unscripted drama. The presentation mode is a way of structuring drama so that students engage in dramatic dialogue rather than in everyday language. Verriour says that role-playing students have to be aware of the needs of their audiences and he presents ideas for making improvised dialogue informative and comprehensive.

• Wagner, B. J. *Dorothy Heathcote: Drama As A Learning Medium.* Washington: National Education Association, 1976.

A book written to detail for teachers Dorothy Heathcote's techniques for using the elements of drama to educate. There are twenty chapters full of methods, examples, terminology, and inspiration meant to show teachers, who typically have had no previous experience with drama as a teaching technique, how to proceed.

• Ward, W. *Playmaking With Children.* Englewood Cliffs, NJ: Prentice-Hall, Inc., 1957.

A book which contains techniques for the classroom teacher's implementation of creative dramatics. Instructions are given in a step-by-step manner and many illustrations of and suggestions for successful playmaking are related.

• Way, B. *Development Through Drama.* Atlantic Highlands, NJ: Humanities Press, 1967.

This book is concerned with the "what" to do, rather than the "why" about using drama as education. It is a practical manual which is addressed to teachers. There are chapters on improvisation and social drama. Way gives good advice on avoiding potential problems with classroom drama and good strategies for using the classroom space.

Note: This material was prepared for the Teaching Education Component Workshop at the National History Day Contest, June, 1986, by Professor David Grimsted, University of Maryland, Department of History, and Ms. Rosalind Flynn, Consultant in Drama and Theater Arts.

National History Day performers strive for authenticity in appearance.

Hows and Whys of a Successful Project

Emphasis in scoring a History Day entry is placed on historical quality, but the quality of presentation is also important.

First of all, judges are human. They respond to the same things that affect all the rest of us. If your display is attractive and especially easy to understand, they will most likely be more impressed by it.

More important, part of the job of any historian is to communicate his or her research to others. Your job is not done when you have finished gathering information, finalized writing your thesis statement or annotated your bibliography. In fact, it is not even done when you have completed your written description of the research and development of your project. Now you are ready to prepare your display, which will be the sum total of your research, in an organized and visually interesting way.

How then will you best be able to display your findings to an audience? In preparing your project keep in mind crucial factors:

Simplicity and Clarity

Remember, most people at the competition will be viewing your project for the first time. Will someone looking at your project be able to understand what it is all about? Will they understand the focus and the conclusion of your research? Your display should stand on its own in an eye-catching, stimulating presentation.

If your project is on the Civil War, you won't have the space or the time to recreate "Gone with the Wind"! Although creativity is important, keep in mind that history is the first priority, as 60% of the judging points are based on historical quality.

Steps to build your display:

Structure Material

First of all, you must decide on the material that will form the basic structure. You have many choices, such as plywood, cardboard, plastic, or wallboard or you can be creative and look for unusual props that can serve as your display. In the past, students have used antique trunks and footlockers. Ideas for your display are only limited by your imagination!

Artwork

Keeping in mind your topic, choose the artwork that best suits it. Colors can play an important part in the total visual image. Talk to your art teacher and ask for suggestions on what colors and designs might be best. The artwork, which can include memorabilia, maps, pictures, newspaper articles, and models should be grouped appropriately so as to make the greatest impact on the viewer. Captions (limited to 500 student written words) should be carefully composed and to the point.

Artifacts

When displaying models or artifacts be sure they fit in historically to the era or are founded in historical fact. Example: Showing electric lights in a model church for a 15th century project would not be acceptable and historically correct. Use the objects in a creative and interesting way so as to make the viewer want to know more about it.

Lettering

Lettering is important too. Letters should be neatly cut or drawn, but you need not buy commercial letters or hire Michaelangelo to help you. Also be sure to check the spelling of everything on your display. Judges see incorrectly spelled words as sloppy work.

Audio-Visual

You may want to include a taped recording, some slides, etc. in your project. These are limited to 3 minutes and must be an integral and functional component of your display. An oral interview or dramatic reading would be an appropriate addition, however a taped commentary by you could cost you points.

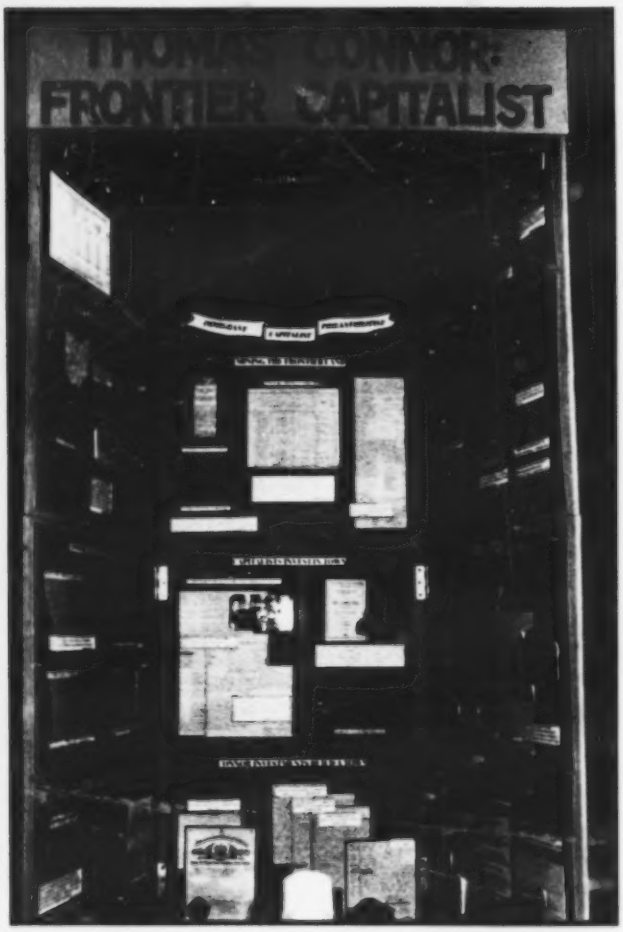
Preplanning

Before beginning to actually build the structure, make a drawing of what your project will look like. Even making a model of it may help you decide on the number and position of artwork, lettering, artifacts, etc. Make these things moveable so you can change the design if necessary.

Critique and Revisions

Before you finalize your project have another person look at it. Listen to their comments on the clarity of the presentation, impact on the viewer, and historical quality. Changes can and should be made if any of these items are reacted to negatively. Some students revise their projects several times before competition begins.

Courtesy Constitutional Rights Foundation



A National first place Senior Individual Project.

A National winning Senior Individual Performance.

Group media entrants at the National Contest set up for judging.